

THE HARVARD ORIENTAL SERIES

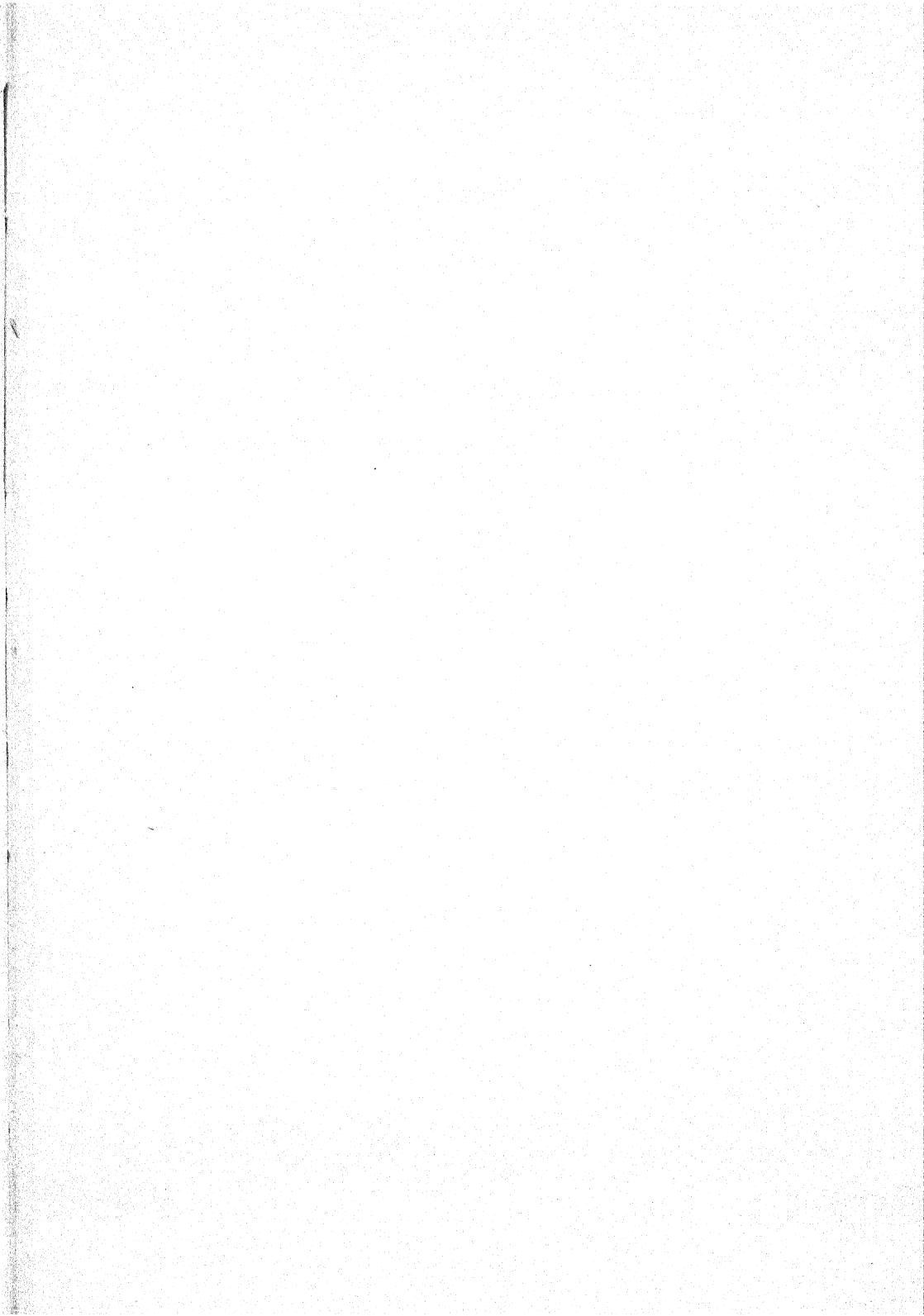
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HARVARD
ORIENTAL SERIES

EDITED

WITH THE COÖPERATION OF VARIOUS SCHOLARS

BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME IV.

CAMBRIDGE, MASS.

PUBLISHED BY HARVARD UNIVERSITY

1901

RĀJA-ÇEKHARA'S KARPŪRA-MĀÑJARĪ

A DRAMA BY THE INDIAN POET RĀJAÇEKHARA
(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL
INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS
OF THE POET

BY

STEN KONOW
OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

BY

CHARLES ROCKWELL LANMAN
HONORARY MEMBER OF THE ASIATIC SOCIETY OF BENGAL (CALCUTTA)
FOREIGN MEMBER OF THE ROYAL BOHEMIAN SOCIETY OF SCIENCES (PRAGUE)



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Raj/K.L.

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To

PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALLE

AND

PROFESSOR SYLVAIN LÉVI

OF THE COLLÈGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE
HISTORY OF THE HINDU THEATER

This Volume is Dedicated by the Collaborators



Georg Weller Brücke über den Rhein

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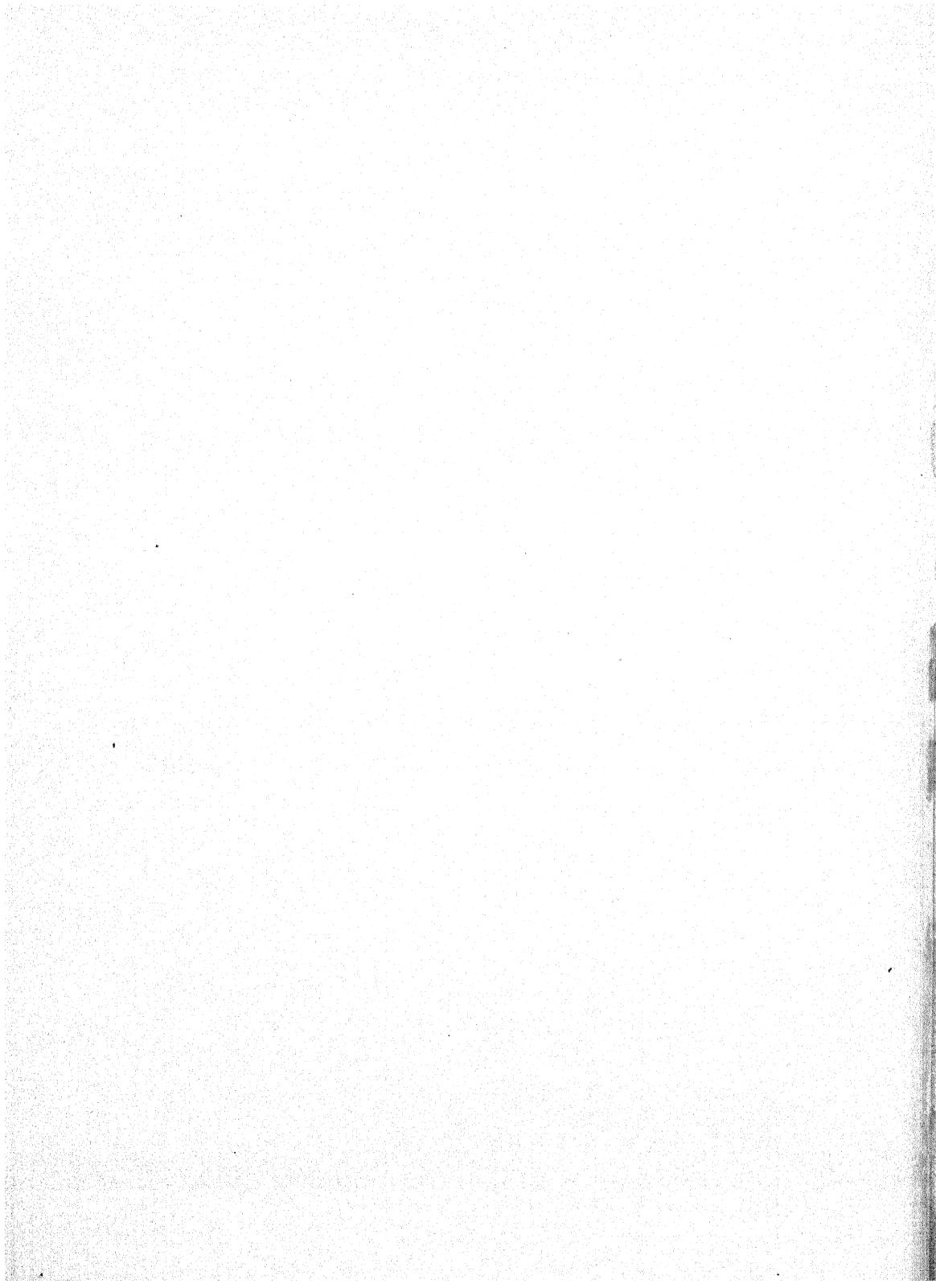
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PREFACE OF THE GENERAL EDITOR AND TRANSLATOR.

HARVARD UNIVERSITY has undertaken the publication of a HARVARD ORIENTAL SERIES. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one,—the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus,—a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion,—a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākrit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākrit drama extant, the Karpūra-mañjari of Rājaçekhara, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākrit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.¹

"A critical edition of the Karpūra-mañjari is an urgent necessity for the advancement of Prākrit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological; ² but, as is elsewhere shown,³ it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities⁴ and of folk-lore.⁵ And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,⁶ challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaçekhara is indebted for motifs or for modes of expression to his predecessors,⁷ Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, and Bhartrhāri. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville; so, for example, the parrot incident that is lugged in at iv. 2⁴. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

¹ Pischel's Prākrit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

² See pp. xxi, 201-3.

³ See p. 196.

⁴ For example, the merry-makings at the Banyan festival, iv. 10-18; palace-life, i. 36;

iv. 9⁶ ff.; the Magician's homage to the Dreadful Goddess, iv. 19.

⁵ E.g., rain-drops transformed into pearls, iii. 3¹⁴, note; mirage, ii. 40⁶.

⁶ Cp. i. 18¹⁵, 20⁶, ii. 50⁶, ii. 50^a, iv. 18³⁶. Botanical allusions—*passim*.

⁷ See p. 204, and, e.g., ii. 10^b, iii. 2⁴.

The entrance of the Magician (at i. 21⁸) is signalized by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.¹ The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30–40). Here, specifically in stanzas 30–32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33–40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the açoka tree (ii. 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35–36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the “enamored verses”² will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester³ show a command of the shadings of expression that is by no means contemptible.

The Text and the Critical Apparatus.—I need add little to what is said by Dr. Konow, pages xxiii–xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

Method of Citation.—The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

¹ Such as Apte's, in his *Rājaçekhara*, p. 24.

² Cp. i. 32, ii. 5, 9, 10.

³ For example, at ii. 40^{1–6}, ii. 50^{1–2}, iii. 29.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19⁶⁷ is the last clause between iv. 19 and iv. 20. Similarly ii. 0⁵ is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"¹ commanding it to most thoughtful consideration.

The Glossarial Index. — To the Prākrit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākrit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākrit Grammar and Dictionary,² where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākrit form. Thus *pa-a-dei* stands under *kat-*; while *khuttai* is given under *khuttai*.³ Similarly, *jantia* is put under *yantra-*, while *janta* comes in alphabetic place. Again, *vi-inna* is given under *tṛ-*; but *vitthinna* and *un-naa* (as

¹ Zeitschrift der deutschen morgenländischen Gesellschaft, xlvi. 161.

² Cited by the initials "H." and "HD."

³ For other examples, see my note to ii. 4.

quasi adjectives) and *milāna* (on account of the splitting of the *ml-* group) are set in their alphabetic places and not under *str* and *nam* and *mlā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

The Translation. — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation ; and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xxii, may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly,—because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākrit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style¹ I have endeavored faithfully to reproduce in the tone and style of my English.² The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31^b.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213–222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'³ The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākrit *piya* = 'dear,' and *vaassa* = 'friend.'

¹ Well illustrated at ii. 40² ff. Or compare i. 16¹ ff. with i. 18¹ ff.

² For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

³ See note to i. 18¹⁷.

But it is hardly less grotesquely incongruous to render *piya-vaassa* by ‘dear friend’ than to render *Hochzeit* by ‘high tide.’ The connotation of the colloquial “old man,” as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.¹ We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests² that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh’s *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Böhtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his *Hemachandra* as an aid to the study of Sanskrit synonymy, if by this confession any are led to take to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

¹ COROLLARY.—Taking due account of the diversities of tone, I have rendered *vaassa* by ‘my man’ at ii. 6²; by a slightly impatient ‘man’ at iii. 2¹; and by a dignified and stately ‘O friend’ at iv. 5¹.

² We must remember that these were often utterly lacking to the Indian villager. The Sanskrit student may make this point clear to himself by consulting in the lexicons the articles upon *grāma* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental¹ as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity² and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.³ These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,
March 31, 1900.

Postscript. — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

¹ Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of Ātmabodhi and Tattvabodh (Mirzapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day.

² His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

³ Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction.

PREFACE BY THE EDITOR OF THIS TEXT.

TWENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākrit grammar, declared a critical edition of the Karpūramāñjari to be a necessity for the advancement of Prākrit studies. Rājaçekhara has been highly esteemed for his proficiency in the Prākrits, and it was to be hoped that a careful edition of his only Prākrit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel ; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-çruti and the dental n in the Jaina mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The anunāsika is generally indicated by the same sign as the anusvāra; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākrits of the plays exists, and it was my hope that the Karpūramāñjari might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākrit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Lüders, and Dr. A. Stein; to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

UNIVERSITY OF KRISTIANIA,

June 29, 1900.

CRITICAL ACCOUNT OF THE MANUSCRIPTS.

The Text. — This edition of the text of the Karpūra-mañjarī is based upon the following manuscripts :

A. Jaina ms., 8 leaves, with 9–13 lines on each page ; $9\frac{1}{2}$ inches by $4\frac{1}{4}$ inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882–83, Bombay, 1884, p. 156, no. 418. The colophon reads : iti çrikharatāṇavabhogaṇadinaṇiçrijiwasāgarasūriçiyavācanācāryaviracitāyām karpūramañjarīmahānātikāyām prathamām javanikāmtaram vivṛttam idam || çrī || çrī || rājanpure likhitam || rājanpure likhitam ||. Vācanācārya must be the author of a commentary on the Karpūramañjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled ; nd is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 206 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side ; $10\frac{1}{2}$ inches by $4\frac{1}{2}$ inches. Prākrit text, Sanskrit translation, and some glosses. Contains javanikāntara i., the beginning of ii., as far as hidaāvajjam (ii. 1^o), and the end from sā rayanamayī (iv. 19^o). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880–81, Bombay, 1881, p. 83, no. 22. The colophon reads : iti çrikarpūramañjarinātikā kasya [!] samāptā. sam. 1600 varse çrimahimanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page ; $9\frac{3}{4}$ inches by $4\frac{1}{2}$ inches. Fol. 3 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: iti çrikhugatāṇanabhoganaçrijinasāgarasūriçiyavācanācāryaviracitāyām karppūramañjaryām dvitiyām javanikāmtaram vṛttam || çrī || cīthhadu edam likhidam dāva diñeso diyo mahio | ehi payattadu saonto saccam saccam kūnamto vva || 1 || rāyapuraththidena udīyajādisirorattasirinarasimhasūnujādena likhidam jjeva | Kappūramañjarinādaam. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgari ms., 16 leaves text, 13 leaves translation, with 15 lines on each page ; 13 inches by $8\frac{1}{4}$ inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, *Verzeichniss der Sanskrit- und Prâkrit-handschriften der Königlichen Bibliothek in Berlin*, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of nd for nt point to a South Indian origin; and forms such as *diṁnna* for *diṁbha* and a few instances of ya-çruti (or writing of an intervocalic y in cases of secondary hiatus, as in *rayana* for *raanya*) show influence from Jaina mss.

O. A modern Nâgarî ms., 21 leaves, with 18 lines on each page ; 10½ inches by 9½ inches. Prâkrit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss., p. 146^b, no. 313.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11½ inches by 5½ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 23. After each javanikântara is the following colophon : iti çrimatsûryavamçodbhavasahigilakulâvatâmsaçrimatprayâga (i. and ii., prayoga) dâsâmgajaçripremarâjaviracite karpûrakusumanâmnî karpûramamjaribhâşye . . . yavanikâmtaram samâptam. Ends : çubham bhavatu || sañvat 1931 prathamaäśâdhaçuklapakṣe tithâu sastyâm çanivâre likhitam idam vyâsaçopidâsâtmajena || malâkhyanâmnâ || çrijayaçilanagare ||.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhatta, make it for me. Incorrect ; some lacunas ; conclusion wanting. Text, with the commentary of Vâsudeva.

S. Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168^a. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10633^a, Grantha, prepared for my use. Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13–14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads : samattâ kappûramamjari nâma nâdikâ mahâkaino sirirâyasehassa kadâ . . . sañvat 1520 varse çâke. The groups t̄h and ddh are, as a rule, not to be distinguished in this ms.

Commentaries.—Furthermore, I have used the following commentaries: Vāsudeva's gloss in the Raghunatha temple ms. and in the edition of our play in the Kāvyamālā.

K. The commentary of Kṛṣṇasūnu in a transcript of the Tanjore ms., no. 10633^b, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

J. Pitāmbara's Jalpatiratnamāñjari (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual l is substituted for dental l; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8^a, 9, 10, 14^a, 18^a, 20^{a, b}, 22^a, 32^a; ii. 29^c, 34^a, 41^c; iii. 4^{a, b}, 5^a, 8^a, 20^a, 22^a; iv. 1^b, 9^{a, c}, 18^{a, c}, 20^a, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20^a, 21^b, 30^a, 33^d; ii. 41^a, 42^a; iii. 1^a, 3^{a, b}, 4^{a, b, c, d}, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11^a, 16^a, 41^{a, c}; iii. 22^a, etc.). The commentary of Kṛṣṇasūnu agrees with this group; and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. rīdiāu, i. 1^a; further, i. 7, 19^a, 20^{a, b}; iii. 4^a, etc. Moreover, the complete absence of the conclusion in all these mss. is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. 9^{a, b}, 15^a; ii. 11^a, 48^a; iii. 1^a, iv. 2^{a, b}, 6^a, etc.

Among the Jaina mss., B and W are relatively old. B is very corrupt; W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jinasāgara, "the sun in the sky of Kharatāna." "Jinasāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klatt, Indian Antiquary, xi. 250, and Specimen of a literary-bibliographical Jaina-onomasticon, Leipzig, 1882, p. 39. A and C were copied in Rājanpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading *gauttāñā* in A, i. 19⁵.

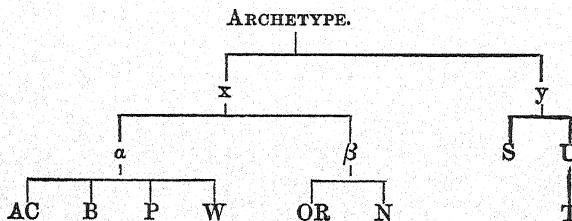
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12^b; ii. 45^b, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18^{8, 9, 13}, 20^{1, 2}, 22^a, etc., and consider, above all, the blunder which they have in common at ii. 28^c. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8^b, 9^b, 10^b, 15^b, 18^{10, 19}, 20⁷, 34⁸; ii. 1^b, 6¹⁹, 29^a, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12⁸, 13¹, 15^a, 16^{1, 3}, 20⁴, 32², 34^{b, 25}, 35^c, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4¹. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are *joeham* instead of *jōñham*, i. 1^a; *nīhittagā-* instead of *-gga-*, i. 4^c; *esyā* instead of *ettha*, i. 12^b; *lagohim* instead of *laggehim*, i. 16^d; the very frequent writing of d instead of tt, etc. Many other readings are common characteristics of O and R: see i. 4¹⁰, 5^b, 9^b; ii. 0^b, 12^b, 25^b, 29^o, 31^a, 42^{23, 27}; iii. 1^b, 22^{5, 6}; iv. 9^{5 ff.}, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4^{a, 2, 17}; ii. 31^a; iii. 20¹¹; iv. 20¹¹, etc.) and OR with W (e.g., ii. 45^b; iii. 16^c; iv. 9^{b, 8}, 17^a, 18³⁸, 20⁴, etc.). But still NOR must be classed together.

The manuscripts of the *Karpūramāñjari* must therefore be classed according to the following diagram:



PART I

TEXT AND CRITICAL APPARATUS

OF THE

KARPŪRA-MAÑJARĪ

EDITED BY

STEN KONOW

ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भहं होउ सरस्सईअ कइणो णन्दनु वासाइणो
 अणाणं पि परं पअटू वरा वाणी छइलप्पिआ ।
 वच्छोमी तह माअही फुउ णो सा किं च पञ्चालिआ
 रीईओ विलहनु कवकुसला जोणहं चओरा विअ ॥ १ ॥

अवि अ^१ ।

अकालिअपरिमभविभमाईं अजणिअचुष्णणडम्हराईं दूरं ।
 अघडिअथणताडणाईं णिचं णमह अणङ्गरईण मोहणाईं ॥ २ ॥

नान्दान्ते^१

स्थापकः ।

ससिहरडमरडणाणं छमुहणासाणं सुखणपिआणं ।

१^a ABPWNORT भोटु, SU होटु. — AB सरस्सई, W झेण. — A कड्यणो, B क इणो. — TU णंदु.

१^b STU कि. — ABWNR पअट्टु, P पेय-ठु, O यअट्टु, STU पवट्टु. — ASTU परा. — T घउलंपिआ.

१^c W वत्योमी, N वत्सोमी. — ABPWSTU माग्हो, O माखधी. — ABPWR फु-रदु, N फुटु, T पुण्ड. — B णा. — WO किं पि. — N पंचाडिआ.

१^d ABPW रोटीआउ, NORT रोटीओ. — A लिहंदु, B विलहंतु, W लिहंतु, S झंदु. — BW चउरा वब.

१^१ BWST omit. — T transposes verses 2 and 4.

२^a AT विभमाईं. — O अभणिभ. — B चुंबणाह. — A छंबराई, P छंडबराई, STU राई.

२^b AN अघणिभ. — ABPWORS घणा. — N घणा. — A ताडणाईं, BSTU णाई. — ANT मोहणाई.

२^१ AN नां सूत्रधारः, B नावंते सूत्रधाराः, W नावंते सूत्रहारः, OS omit ना० स्था०; RT अवि अ.

३^a T खंड. — P मंडणायाण. — AR समोहणासाण, BWO समोहणासाय, P

गिरिसिगिरिन्द्रमुआणं संघाडी चो मुहं देव ॥ ३ ॥

अवि अ^१ ।

इसारोसप्पसाअप्पणाइसु बहुसो सगगगङ्गाजलेहिं

आमूलं पूरिआए तुहिणकरकलारूपसिष्पीअ रुद्दो ।

जोणहामुत्ताहलिलं णअमउलिणिहित्तगहथेहिं दोहिं

अग्धं सिग्धं व देनो जअइ गिरिसुआपाअपझेरुहाणं ॥ ४ ॥
परिकम्य नेपथ्याभिमुखमवलोक्य^२ । किं उण णाट्पउचो विअ दीसदि अम्हाणं
कुसीलवाणं जणो^३ । जदो एक्का पत्तोइदाइं सिअआइं उच्चिणेदि^४ ।
इदरा कुसुमावलीओ गुफेदि^५ । अणा पडिसीसआइं पडिसारेदि^६ ।

संमोहणासाण, N संमोहणासाणं, SU संमुहणासाण, T छमुहणासाण.

३^a B सिरिसिगिरिं, P गिरिसि० — A °सु-
दाणं, B °सूयाणं — NU संघाटो, R
संहालो, T संघाटि० — NSTU ओ० —
P दिसउ, NO देटु.

३^b BT omit.

४^a ABPNOSTU °प्पासाद० — ABPNOR
°प्पणादिसु, T °पणादिसु० — O सथांगंगा०.
— BW °जलेणं, P °जलेणा०.

४^b APWNORT पूरिदाए०, B परिदाए० —
ORTU तुहिणअर० — R °अला० —
A °सुप्पोइ०, BW °सिष्पोइ०, P °सिष्पोइ०,
SU °सुत्तोइ०, T °सुत्तोभ०.

५^a T दुक्का० instead of जोणहा० — BR
°मोत्ता०, O °मेत्ता० — P °हलिलसं० —
mss. खट० — T °मुउड० — AP
°णिहत० — A °हक्केहि०, BPSTU °हथेहि०.

५^b A छ, NSTU omit. — AB दंतो, N
दंथंतो, STU ददंतो० — ABWNR
जअदि०, P जयति०, T जरभइ० — ABP
गिरिसुदा०.

४^c A omits. — B सून्नधारा परि०, P सून्न-
धार नेपथ्या० इतिमुखमवलोक्य० WN सू-
न्नधारः परि०, OR नांदांते सून्नधारः परि०,
T नांदांते स्थापकः परि०.

४^d ABPNOR पुण० — A °पयदो०, BWNOR
°प्पअटो०, P °पयटो०, SU °प्पअटो०, T °प-
उटो० — O दिसइ०, N दोसति०, STU
अ० कु० जणो दोसइ० — BPW अम्ह०
— BP कुशीलवाण०, W °वाण०, T हुसो०.
— ABWR एवंचो०, P एवंचो०, O वगो०

४^e A पत्तोच्चियाइ०, B यत्तोच्चियाइ०, PO पत्तो-
चिभाइ०, W पत्तोच्चिभाइ०, N पत्तोच्चिभाइ०,
R यत्तोच्चिभाइ०, SU पत्तोइआइ०, T पत्तो-
चिभाइ०. — A सिच्चयाइ०, B सिच्चियाइ०
सियं, P सिच्चयाइ०, W सिच्चि०, N सिह०,
O सिच्चआइ०, STU °आइ०. — AP उ-
च्चियोदि०, B उच्चेणोदि०, SU °णोइ०, T उ-
च्चिलोदि० का यि लहुवखिभाको पट्टय घट्टइ०

४^f A अधरा, BPWNORSU इअरा, T ईअरा०
— SU °चलो० — B गुंफदि०, STU गुंफेइ०.
५^a N पडिसाइ०, T °आइ०. — A पडिसारयदि०,
P परि०, W पसारेदि०, SU उवणेइ०.

का वि हु वस्तिआओ पट्टै घटेदि^९। एसो वंसो ठाविदो ठाणे^१। इअं वीणा पडिसारीअदि^{१०}। इमे तिशि वि मिअङ्गा सज्जीअनि^१। एस पक्खाउज्जाणं हलबोलो सुणीअदि^{१०}। एदं धुवागीदं आल-वीअदि^{११}। ता किं पि कुहुचं हङ्कारिता पुच्छिस्तं^{१२}। नेपथ्याभिमुखमवलोक्य संज्ञापयति^{१३}।

प्रविश्य^{१४}

पारिपार्थिकः। आणवेदु भावो^{१५}।

स्थापकः। किं उणा णटप्पउत्ता विअ दीसध^{१६}।

4^८ T see above, at i. 4^३. — B चि, P पि.
— B हुए, PNR omit; O खु, SU बहु. — A पट्टै वस्तियाउ, B पट्टै वस्तिभाउ, P सुहवणियाउ पा, W पा वणिभाउ, N वणिभायद्विभो पा, O पा वणिभाभो, SU वस्तिभा पट्टै. — AP वट्टेदि, BWNORT वट्टेदि, SU घटेदि.

4^७ ABWNORT एस. — A वंस, B वंसे. — A ठविदि, B वविदो, PW ठविदो, N ठिदो, O ठाविदो, SU ओटुटुविभटुणो, T ओट्टाविवट्टाणो. — A ठाणोदं, BWR ठाणो, O ठाणे.

4^८ N वौणं. — A परिसरियदि, B पद्धिसारो आदि, N °सारोदि, O °सारिअदि.

4^९ W एमे, SU इमे वि. — BSU ति, P तिण, N तोणि. — BPNRT omit वि. — WO मुझंगा. — A सज्जीयंदि, B मज्जीयंति, P सज्जीयते, W सज्जी-जंति, STU °अंदि.

4^{१०} After एस A inserts कंसालताल, BW कंसतालाण, P कंसालाणु, NORSTU कंसतालाणं. — B पक्खाउज्जाणा, P प-खवाउज्जाण, W पक्खाउज्जाणा. N पक्खा-वुज्जाणं, OR पक्खालगुज्जालण, STU

आफ्कालोप्कालण. — A कोलाहलो, B हल-वालो, P हलउलो, W हलवोलो, NORSTU हलहलो. — ABPWNOR omit सु-गोअदि.

4^{११} P रवं पदं, W रवं, STU रुदं. — OR धुभागोदमा°, STU जोदमं; A adds ति. — P आलवीदि, S omits; U विज्ञप्येद्.

4^{१२} P कि संदेहेण, O कं वि, SU किं ति, T अहं वि. — A कुटंबं, BP कुटंबं, W कुटंबं, N कुटुंबं, O कुहुबादो. — P हङ्कारिय, T हङ्करित.

4^{१३} A omits; BWNOR °मुखं संज्ञापयति, P °मुखमवलोकयति.

4^{१४} A ततः प्रविश्यति पारिपार्थिकः प्रविश्य सूचधारमाङ्ग, BN ततः प्रविश्यति, P प्र-विश्यति, WR ततः प्रविश्यति पारि-पार्थिकः:

4^{१५} B अणुवेदु, W अणवेदु. — PW भाउ.

4^{१६} APWOSTU सूचधारः, B omits; NR सूचधारः विचित्य. — ABPW पुण- — A °पदा, B °पदज्ज, PWORT °पभट्टा, N °घभट्टा, SU °पटट्टा. — A दोसधं, B दोसधा, P दोसधं, STU दोसह-

पारिपार्षिकः । अध इ¹⁷ । सटूअं णच्चिदवं¹⁸ ।

स्थापकः । को उण तस्स कई¹⁹ ।

पारिपार्षिकः ।

भाव कहिज्जउ एअं को भखइ रअणिवल्लहसिहरडो ।

रुउलचूडामणिणो महिन्दवालस्स को अ गुह ॥ ५ ॥

स्थापकः । विचिन्त्य¹ । अए पणहोत्तरं खु एदं² । प्रकाशम³ । राअसेहरी⁴ ।

पारिपार्षिकः । सो एदस्स कई⁵ ।

स्थापकः । सत्त्वा⁶ । कथिदं जेव छइल्लेहि⁷ ।

सो सटूओ त्ति भखइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविकवम्भङ्गाइ केवलं ण दीसन्ति ॥ ६ ॥

4¹⁷ A पारि० प्राह. — ABPWO omit अध वं; N पारि॑ । अध वं॑ । सूत्र॑ । किं उण णच्चिदवं॑ । पारि॑ भाव etc.; R भाव instead of अध वं॑; SU अह इ॑, T पारी॑ । अह व॑ । सूत्र॑ । किं पुण एदं॑ । पारि॑ भाव etc.

4¹⁸ A सटूकेण in the margin corrected to कै. N सटूअं. — P णच्चिदवं॑.

4¹⁹ MSS. सूत्रधारः. — AOT कहै.

5^a P अज्ज instead of भाव. — ABPWOR कहिज्जदु, N कहिज्जदु, SU कहीभटु, T कहि॑ ॥ जह॑. — APWNORSTU एदं, B एवं. — BSTU किं. — B भस्त्र, P भण्य, N भणिज्जटि, T भणिज्जद॑. — P रयणात्त्वं, N रजणां॑, T रभणां॑. — B असिहिंडो, N अपिहिंडो.

5^b ABW रहुकुल०, P रहुकुल०. — BSU महिंदपालस्स, W महिंदबालस्स, NRT महेंदपालस्स. — P को इ॑, N क ओ॑, SU को ण॑. T को णा॑.

5¹ MSS. सूत्रधारः. — SU स्व०, T आत्मगतं.

5² PNRT omit अए. — P पणहत्तरं, O प-हुत्तरं, SU पणहुत्तरं. — ABPWSU omit खु॑; NR क्वु॑. — N सदं.

5^{3, 4} A omits. — PO राज०, STU अवि-राज०.

5⁵ A पारि॑ आह॑. — SU तस्स. After कहै OR add सूत्र॑ किं सटूअं.

5⁶ AO omit स्थापकः; BWNSTU सूत्रधारः, PR पारिपार्षिकः. — A omits स-त्वा॑; N सत्त्वा॑.

5⁷ P कथिदं, STU कहिदं. — A ज्जेव, B ज्येव, P येव, W घेव, NO जेव्य, R ज्जे-व्य, SU एव्य, T ज्जेव. — P श्वेहि॑ — A adds जहा॑, SU जह॑.

6^a PSU omit त्ति. — B भस्स, N भण्टि, STU भणिज्जद॑. — A जो दूरं. — A नाडियात्त्वं, BWSTU अाए, P धाँइ॑, O आओ॑, R आइ॑. — WOT अणु-हरदि॑.

6^b ABPW पुण. R उण एत्य. — OR पवे-सभ॑. — A विक्लंभभयाई॑, B विक्लंभा-

विचिन्त्य^१। ता किं ति सङ्करं परिहरिअ पाउदबन्धे पउत्तो कर्द^२।
परिणाम्यिकः ।

परसा सङ्करबन्धा पाउअबन्धो वि होइ सुउमारो ।

पुरिसमहिलाण्ँ जेत्तिअभिहन्तरं तेत्तिअभिमाणं ॥ ७ ॥

सड्भासाचदुरेण तेण भणिदं जेव^३। जधा^४।

आत्थविसेसा ते चिअ सहा ते चेअ परिणमना वि ।

उत्तिविसेसो कबं भासा जा होइ सा होउ ॥ ८ ॥

स्थापकः । ता अप्पा किं ण वशिदो तेण^५।

यांदं, P °विकलंभयांदं, W °विकलंभयांदं, NT °विकलंभांआंदं, OR °विक्लंभआंदं — ABPWO इह केवलं शत्य, N इह

केवलं ण, R ण केवलं होति, SU दीसंदि.

6^१ AP सूत्रधारः instead of विचिं, R सूत्रं विं.

6^२ STU omit ता. — BR किति, APSTU omit ति; W हि. — A सङ्क्रियं, BPWNORSTU सङ्करं. — A पायियबंधे, B पाईयबंधे, P पाईयबंध, W पाईयबंधे, NOR पाउअ°, SU पाउह°, T परिहरिआउअ°. — A पट्टो, BPWNOR पअट्टो, SU पउट्टो. — A सो कर्द, P ति, N omits; SU एसो.

7 ABPW omit; in NR verse 7 stands after verse 8, in O after 7^२. NOR insert अवि अ between the two verses.

7^१ SU पाउह°, T याठअ°. — N इ, O अ, STU खु. — T भोइ. — N सोमारो, STU °मालो.

7^० NRST पुरुस°, O पुरोस°. — N °मीह-

लाण, O °लाण. — O जेत्तिअमहं, T जत्तिअ, SU °लाणमेत्तिअ. — N तेत्तिअं च्चेक, STU तत्तिअ.

7^१ B °चदुए, PNRSU °चउरेण, W °चतुरेण, T °चचउरेण. — A भणिदं ज्जेव तेण. — B घेब, P घे, W घेब, NO जेव, R ज्जेव, STU एव.

7^२ B यथा, WNOR जहा, STU जह.

8^१ P अत्ये, R अस्या°, T अच्छ°. — AOT °णिवेसा, P णिविसेसा, N °विसेसा, R °णिएसा. — APW त, N ते. — AB PWRSTU च्चिअ, N विअ, O विअ. — B च्चेव, P सद्गविसेसेसु, W ति च्चेव, N ते व्विअ सहा, O सदा ते व्विअ, STU च्चिअ. — AP परिणमंते, N अत्यरिणमंतो. — A omits वि; P च, N इ, R इ.

8^२ NOR कट्टो. — PW होउ, N होई. — N होहि, STU होइ.

8^१ MSS. सूत्रधारः, A सू° प्राह. — PSTU omit ता. — P वशिदो, N विष्मिदो, O वत्यिदो. — SU देण.

परिणार्थिकः । सुणुमु^१ । वसिदो ज्ञेव तक्षालकर्दिणं मज्जमिमि मिअङ्ग-
लेहाकधाकारेण अवराइदेण^२ । जधा^३ ।

बालकर्दि कइराओ णिभराअस्स तह उवज्ज्ञाओ ।

इअ जस्स पएहि॑ परम्पराइ माहप्पमाहूँ ॥ ९ ॥

सो अस्स कर्दि सिरिआसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्गपाडिसिङ्गीअ णिङ्गलङ्गा गुणा जस्स ॥ १० ॥

स्थापकः । ता केण समादिट्रा पउञ्जध^४ ।

परिणार्थिकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

8^a A पारि॒ प्राह्. — ANO सुणु, B सुणो,

P सुखां, W सुणदु, SU सुणुसु.

8^b P सुखद. — PW द्यो, NOT जेत्त्व, R

जेत्त्व, SU एत्त. — BW °कर्दिणा, O

°कर्दिणा, SU °कड. — AW मयंक°, T

मयांकलेखा°. — A °कहाकारयोग्या, B

°लेहाकारेण, P °लहाकहां, W °कहाकार-

योग्यावराइयण, N °कहाहरेण, O °कथा-

आधारेण, R °कहारेभाण, SU °कहा॒,

T °कथा॒. — A अवराइयण तेण, B

अवराइण, P कइराण, NOR अवराइयण,

S बोङ्गरराणण अ॒, T बवराणण अपरा॒,

U छ्वरराणण अ॒.

8^c W omits; N जहा, STU जहू.

9^a N कइराअ, O कराओ. — APW णि-
भय°, B णिभय°, O णिभर°, R वि-
भम°, STU णिभरटेवस्स. — B उव-
ज्ञाय. P वि उञ्जूऽ, N उञ्ज्ञाओ, O उव-
ज्ञाओ.

9^b A पएहि॑, B एशहि॑. — ABW परंपराए. — N
इअ॑ इ॒ जःस परंपराए अप्पा, OR इअ॑ जस्स

परंपरए अप्पा, SU इअ॑ (S इ॒) तस्स
गुणाण परंपराए, T इण॑ तस्स जणाण॑
परंपरंपराए. — A महाप्पा॑, B माहत्य॑.
— NOR छ्ठो.

10^a A एदस्स, BW एशस्स, STU एत्त. —
U कविराक्ष॑. — ABWOR तिहुमयाण॑,
N तिहुण॑. — STU त्रि. — A धवल-
यंति, B धवलयति, P धवलंसाति, STU
धवलेदि.

10^b APSU °पाडिसिच्छैए, B °पाडिसिच्छैए, W
°पडिसिच्छैए, NO °पाडिसिच्छैए, R °पा-
लिसिच्छैए, T °पाडिपहीए णङ्गलंका॑. —
N गुण॑. — B घस्स.

10^c A सूच॑ पारि॒ प्रति॒; BPWNORTU सू-
च्छारः॑. — B समाइज्ज, W समा-
इठा॑. — A एजाथं, P एयुदिट॑, N
पाकजस्स, O पडंजथि॑, STU अणु-
चिट॑.

11^a A पारि॒ सू॒ प्रति॒. — P चाहुआण॑, R
चाउहाण॑, TU चाहुआण॑. — ABPNOR
STU °मोलि॑, W °मउत्ति॑.

भनुणो किमवनिमुन्दरी सा पञ्चद्वित्तमेअभिष्ठ॒ ॥ ११ ॥
किं च^१ ।

चराऽवालधरणीहरिणङ्गो चक्रवट्पअलाहणिमित्तं ।
एत्य सद्यअवेरे रससोत्ते कुन्तलाहिवसुअं परिणेऽ ॥ १२ ॥
स्थापकः । ता एहि^२ । अणन्तरकरणिज्जं संपादेभ्व^३ । जदो महाराअदे-
वीणं भूमिअं घेत्तूण अज्जो अज्जभारिआ अ जवणिअन्तरे वट्टनि^४ ।
इति परिकल्प्य निष्कान्तो^५ ।
प्रस्तावना^६ ।

ततः प्रविशति राजा देवी विद्वष्को विभवतस्त्वं परिवारः^७ । सर्वे परिकल्प्य यथोचितमुपविशन्ति^८ ।

11^b MSS. किदिं । — A °भवंदिं, B °भावंति०, U °भवंदिं । — P एतां नाडि सा । — A पभोजयिदु०, BWNO पञ्जजडु०, P पञ्ज-
जडवु०, R पञ्जटु०, STU पभोजजडु० । — ABPNOR SU °भेदमि०, T °मेतमि०.
— ABR °च्छदि, P °त्यति, W °छति,
N °च्छब्दि.

11ⁱ A किं च गंथाभिधेयत्वं सूचयति पारि; B omits.

12^a B चंडपाध०, P वडवाल०, NOR चंद०,
T चंडपाल० । — A °हरिणो०, PO °ध-
रिणो० । — O चक्रवत्ति० । — A °पदं०,
B °थयलाभं० । — W °णमित्तं, N °णि-
मित्तं, O °णिमित्ते०.

12^b B अत्, P एतु सद्यक० । — B °सोत्त० । —
AN कुंदला०, O कुंदना० । — ABWNOR
°सुर्दं, P °सुत्तं । — APWNORT परि-
णेदि, B णेदि.

12ⁱ ABPNOR omit स्थापकः; TU सूत्रं०
— ABPNOR भाव एहि; A एहि दाव०

12² BW °करिणिज्जं, N °कज्जं । — A संपा-
दयम्ह, B संपाडिम्ह, P संपाडियम्ह, W
संपादम्ह, U संपादम्ह.

12³ BP यदो । — N महाराखस्स देवैष भूमि०
— B पित्तण, N घेलण, STU घेत्तूण
(S घत्तूण) भू० । — B भप्पा, P आज्जा० ।
A अजभरिया, BP अज्जा०, N भज्जघ-
रिणी, R चडिणिआ । — P omits अ.
— B जवणिअं, P जवणितरे । — AU
वट्टंदि, PN वट्टदि, W चिट्टंति, R ददि,
T कट्ट॒.

12⁴ B प्रकल्प्य, SU omit. — B यथोचितं
निःक्रान्तो० । — A adds सूत्रधारणारि-
पास्वैको०.

12⁵ A adds नाटकावसरः०

12⁶,⁷ AU only ततः प्रविशति राजा । — P
विद्वष्को विचक्षणा दासो विभवतस्त्वं प्रती-
हारादिपरिकरः, T विद्वष्केण विचक्षणा
च । — P यथोचितासनेष्टुप०.

राजा । देवि दक्षिणाहिवणरिदणन्दिणि बटुवीअसि इमिणा च-
सन्नारभेण॑ । जदो॑ ।

बिहूदे बहलं ण देन्ति मअणं णो गन्तेष्टाविला
वेणीओ विरअन्ति लेन्ति ण तहा अङ्गमि कुप्पासअं ।

जं बाला मुहकुङ्गममि वि घणे वटून्ति ढिल्लाअरा
तं मणे सिसिरं विणिज्जिआ बला पत्तो वसन्तूसवो ॥ १३ ॥

देवो । अहं पि पदिवटुविआ भविस्सं॑ । जधा॑

छोल्लन्ति दन्तारअणाइ गए तुसारे

ईसीस चदणरसमि मणं कुणन्ति ।

एहिं सुवन्ति घरमज्ज्ञमसालिआसु

12^{a, b} U omits राजा देवि. — B दक्षिणा०, N दक्षिणापहणरेद०, R दक्षिणावहणरेध०,
S देक्षिणा०. — TU णारेद०. — B निंदने, OW णांदणे. — APW वच्छा-
वीअसि, B वच्छावियासि, O बटुवोहसि,
R बड्डीवीअसि. — ABW omit इमि-
णा. — A omits वस०; B वियंतारभेण यटो.

13^a AP बहुलं, B विहल. — BS दंति, P
दिति. — SU मं ण दं बहुलं. — B
णो दिंति तित्ताविला, W तिल्लाइरा, N
तैला०.

13^b B वाणीओ, O खेणाओ. — B विरयंति,
OS विरयंति. — P लंति, OSU णेति,
T लेति. — P झंग. — A कुप्पासअं,
P किम्प्यासयं.

13^c SU कुभकुं, T कुचकुं, N झंकुमि. —
W व. — N omits घणे. — A व-
द्वंदि. — ANRSU ठिल्ला०, B ठिल्ला-
सयरो, T टिल्ला०.

13^d STU ता. — B विणिज्जय. — P व-
संतोच्छवो, W वसंतो०, OR तूसओ, T
तुसओ.

13^e B देव वि०, P विभमलेखा, WO देवो
वि०. — NR देव अहं पि तुन्हा, STU
वि०. — AW वच्छाविआ, B बच्छा०, P
च्छाविया, N विदा, O पदिवठाविअ-
दे, R वच्छाविआ, SU बटुवइस्सं, T
बटुवटिसं.

13^f BP यथा, O जहा, SU जह, T जथा.

14^a P त्यालंति, W त्योलंति, T तोलहंति. —
W दंति०. — B रङ्गाइ, POR रङ्ग-
णाइ०, N रअणाणि — ABPNOR
गदे, T दे.

14^b A इसीउ, BWNORSTU इ॒सीउि.

14^c BP इरहं. — ANR सुभंति, B सुहंति.
— AB भज्जम०, NSTU भञ्ज्जम०, O
भञ्ज्जम०. — BP मालियासु, STU
पालिआसु (S झुं).

पाअन्नापुञ्जिअपदं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये¹

वैतालिकयोरेकः । जअ जअ पुव्वदिसङ्गणाभुअङ्ग चम्पाचम्पअकण्ठउर
राढाणिज्जिदराढाचङ्गचण विक्कमङ्कनाकामरूव हरिकेलीकेलिआर
अवमस्तिदजच्छमुवस्तवण सङ्गङ्गमुन्दरत्तणरमणिज्ज मुहाअ दे भोदु
सुरहसमारम्भो² । इध हि³ ।

पण्डीणं गणइवालीपुलअणचवला कच्चिबालावलाणं

माणं दोखराइअन्ना इरहसअरा चोलसीमन्नाणीणं ।

14^a AB पायंटं, P पायंति० — ABO °पुं-
जिद०, W °त०, N °युंजीअ० — AP
WNR मिहुणाइ०, B महुणाइ० — P
पित्य.

14^b A वैतालिको नेपथ्ये.

14^c A दृयोमध्ये एकः पाह॒ PNR वैतालिक॒;
STU वैतालिको, S adds विजयतां देव॒; I
प्रथमः I. — ABWOR जश्च once
only. — APWN °टिंगणा०, B °दि-
सामु०, ORT °दिङ्गणा०. — APO जअ
चंपा०. — O चंपणगणाचंपथ०. — B °क-
स्तकुर, T °कस्तपूर. — APO जअ रा०

— A राठजणियराठ, B °जणियराठ,
PW °जणिदराठ, N लोलाणिज्जोअराठ-
देस, O राढाजणिआणंद, R रीठाणि-
ज्जिज्जराठदेस, SU °णिज्जिअ०. — A
जय विक्कमङ्कनाकामरूय जय चंगत्तणावि-
णिज्जियकामरूव, B चंगत्तणाविखिज्जिज्जिय-
कामरूय, P विगित्तणाविखिज्जिज्जियकामरूव,
W चंगत्तणाविज्जिज्जियकामरूव, N चंगत्तण-
ाविज्जिज्जियकामरूय, O जअ चंगत्तणाविणि-
ज्जिज्जियकामरूय, R °कामरूअ०. — A जय

कटलिहरबेलिकार, B °कारय, P °कलि-
यारक, N हरिकेलिकारअ, O जअ हरि-
केलेकेलिभारअ, R °कारअ, T हरिकेलि०,
U भरि०. — A जय भठगणिद०, BPW
NORSTU अवमस्तिअ०. — N °पच्चगा-
युवस्त०, ST °कस्तसुवस्तदाणा, U °भक्षसुव-
स्तदाणा. — A जय स०, B °त्तणामणिज्ज,
P °सुरत्तणारम०, S °सुंदेरमणिज्ज, U स-
च्चंगरमणिज्ज. — BPWO देवस्त०. —
W सुरहसमयसमारम्भो, STU सुरभिसमा-
रम्भो होदु.

14^d A जटो, BPWNORSTU इह हि.

15^a STU गंडपालो०. — T °पुण्यभण०. — P
°चवल, S °चउरा. — P °चालाबालाणं,
NR °दालाबलाणं, S चोलबालाबलाणं.

15^b AOR °हंडभंता, P °हंडयतो, N °भंतो.
— BW रट०, P रेहहरस०, NSTU
°रभस०. — ANR °कला, BP °करा. —
A लोलचूलालयाणं, B लोलचालंगणाणं.
P चोलवालंगणाणं, W चोडचोडालयाणं.
NOR लोलचोलप्पिआणं, S कंचिसौमंति-
णोणं.

कणाडीणं कुणना कुरलतरलणं कुनालीणं पिएसुं
गुमफन्ता खेहगरिदं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥

अन्नैव¹

द्वितीयः ।

जाअं कुडुमपङ्कलीढमरढीगरडप्पहं चम्यअं
थोआवट्टिअदुडमुडकुसुमा पम्फुल्लिआ मल्लिआ ।

मूले सामलमग्गलग्गभसलं लक्षिवज्जर किसुअं

पिज्जनां भसलेहि दोसु वि दिसाभाएसु लग्गोहि व ॥ १६ ॥
राजा । पिए विभमलेहे को अहं बडुावओ तुज्ज का तुमं पि व-
डाविआ मज्ज¹ । किं उण दुवे वि अम्हे बडाविदा कच्छणचरड-
दणचरडेहिं बन्दीहिं² । ता विभमप्पअट्रावअं तरटीणं णट्रावअं
मलअमारुदन्दोलिदलदाणचणीणं चारूप्पवच्चिदपञ्चमं कलकरिद-

15^a N कुणतो. — B कुछलाकुछल, N चिक्कल, O कुछल, R चितर. — P पियसु, T पियेसं.

15^d A गुंफंता, N गुंफंतो, S फंता, T गुंपुंता, U गुंभंता. — B राणगंठी, T गर्यि म-
लह. — B सिहरणे. — AP सिहला, B संहला, W सिंधला. — BT यंति, P इति, N वांदि, R यंति. — N वादा,
T वासा.

15ⁱ ASTU omit; B अन्नैव, P अन्न.

16^a A द्वितीयवैतालि°, P द्वितीयो वैतालिक
पठति, N omits द्वि°; S अखं च, U अवि अ instead of द्वि°; T द्वि° अखं.
— ABPNORSU जादं. — P लौदं, STU °पिंग°. — A °रयणोगंड°,
B °चमठोगंड°, PWO °रमणोगंड°.

16^b AB थोवा°, P थाआ°, NR थोआ°. —
ABPWOR °वट्टिद°, N °बढिद°, S °बंठिअ°. — P °सुच्छकुसमा, W °कुसमा,

NOR °कलिआ. — BPORSTU पर्मु-
ल्लिआ, N प्पफुल्लिआ.

16^c N °लगाभमलं, O °भसले. — B शाल-
जाय, N लक्षिवज्जर. — B जिंसुयं, P omits.

16^d A महुवेहि, B महयेहि, P महुणहि, W
भमरेहि, N भमलेहि, OR भमलेहिं. —
B हाहि वि, P दोसु वि, W दोहि वि,
N दोहि सु, O दोहिं वि, R दोहिं धि,
T दोहिस. — B सदिसा°. — N लमोहि,
OR लगेहि, T लेगेहि. — A omits
वि; S अ.

16ⁱ NR एङ्को, O का. — AB हं, P omits.
— B बच्छावओ, PW वच्छावउ, N व-
डाविदो. — P को, NR एङ्का. —
AOT वि, NRSU omit. — B वच्छाविय,
P वच्छाय, W वच्छाविआ, N वद्वाविदा,
S °एआ.

16² ABPW पुण. — W दो, N दुबो, O

करादेसुं कन्दलित्कन्दप्पकोअराडदराखराइट्कराइचराइमं सिरिण्डब-
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहि॑ अच्छीहि॑ महूसवं
जधिच्छं पेक्खतु देवी॑।
देवो। जधा गिवेदिदं बन्दीहि॑ पउत्ता जेव मलआणिला॑। तधा हि॑।

दुए— U अम्भ, O transposes वडा॑
अम्भे— ABORSTU वडाविआ, PW
वद्वाविआ— O इमेहि॑ कं॑— B कंच-
रणचंड॑— MSS. “अणा॑— B “दंडेहि॑—
— BWRSTU बंदोहि॑

16³ AWR विष्ममरट्ट॑— APWOT “प-
अट्टावअं, B “परिवत्यं, N “पभट्टा॑अं, R
“पअदाविअं, SU “प्पवट्टावअं— A त-
रणीण॑, W तरडोण॑, T तरटिण॑, U तर-
लच्छोण॑— B “मारुयंदोलिदलता॑, P
“मारुदोलियफणिलदाणच्छरणीण॑, W “दो-
लिदचंदणलदाणच्छरणीण॑, SU मलआ-
णिलंटोलिभललिदलदाणच्छरण॑, T मल-
आणिलंटोलिअजदाणच्छरण॑— AWNOR
“पवंचि॑, B “पवंचित॑, P चोरपिवंचि-
दयंपंचम॑, S “पवंचिभ॑, T “प्पंचिअ॑, U
“पवंचिभंचम॑— A कलकंठोकंठकंद-
लोसु, B कलकंठोकंठकंदलो॑, P कलयठो-
कंठेसु, W कलअंठिकंठेसु, N कलकंठिकं-
ठकंदलेसु॑, O कलकंठोकंठेसु॑, R कलकंठि-
कंठकंदलेसु॑, S कलकंठकंदलीसु॑, T कलअं-
ठकंदलीसु॑, U कलकंठकंठकंदलोसु॑— A
किटकंदप्पकोदंडाखंडिकराइकंडचंडिम॑, B
कंदलिकंदप्पकोदंडमंडित॑, W कंदलिकं-
दप्पकोदंडदंडचंडिम॑, N कंदलोदकंदय्यकोअं-
डदंडखंडिकंडचंडिम॑, O कंदलिकंदप्पकोभंड-
दंडचंडिम॑, R कंदप्पकोभंडदंडखंडिकंडिम॑,

SU कंदप्पकोअंडदंडाखंडिआकंडचंडिम॑, T
कंदप्पकोअंडाखंडिआखंडचंडिम॑— ABW
गिच्छ॑— NR “बंधु॑— A वसुधा॑,
O वसुहा॑— B “पुरंदोए, T “पुरंधिए॑—
BWO ता वि॑— A विक्षिरिय
हृत्युप्पसारिय पसइसरिच्छेहि॑ अछोहि॑, B
वित्यारिय पसइपमाणिणी॑, P पसारिष-
इप्पमाणालोयणो॑, W वित्यारिदप्पसइप्पमा-
णिणी॑, N विसारिक्षपसइप्पमाणो॑ अ-
च्छणी॑, O वित्यारिअप्पसइ॑, R विसारिभ
पसइप्पमाणो॑ अच्छणी॑, SU पसारिभप्पस-
रिष्टरिच्छेहि॑, T पसारिभप्पसारिसिरिच्छेहि॑—
— BPW महोङ्गवं, N महूसवं, STU
वसंतमहूसवं— AP जहित्यं, BWOR
STU जहिच्छं, N जहिक॑— ABPWOS
पेच्छ, RTU पेच्छतु॑— ABPWNOSU
omit देवी॑.

16⁴ A देवो राजानमाह॑— AWO जहा॑,
PSTU जह; PNR add किल॑— B
गिदेविदं, STU “दिअ॑— BWRS
बंदोहि॑, T बंदहि॑; A transposes बं॑
गिं॑— A तहा॑ प॑— APWOR
पभट्टा॑, B पयज्ज, N प्पभट्टो॑, S तह
पवट्टिद, TU तह पवट्टत॑— AW ज्जेव,
B ज्जेव, P येव, N ज्जेव, O ज्जेघ, R
ज्जेघ, STU श्च।— NS “सो॑.

16⁵ APNR तथा॑ हि॑, BWO तहा॑ अ॑, ST
तह हि॑, U omits.

लङ्कातोरणमालिआतरलिणो कुमुभवस्सासमे
 मन्दन्दोलिअचन्दणहमवणा कप्पूरसंपद्धिणो ।
 कड्डेल्लीकुलकम्पिणो फणिलआणिप्पटणटावआ
 चरणं चुम्हिअतव्ववस्सिमलिला वाअन्ति चेत्ताणिला ॥ १७ ॥
 अवि अ^१ ।

माणं मुच्छह देह वलहजणे दिट्ठिं तरङ्गुत्तरं
 तालणं दिअहाइ पञ्च दह वा पीणत्यणुत्यभणं ।
 इत्यं कोइलमञ्जुसिञ्चिअमिसा देवस्स पञ्चसुणो
 दिणा चेत्तमहूसवेण सहसा आण व्व सद्वंकसा ॥ १८ ॥
 विदृष्टकः । भो तुम्हाणं सद्वाणं मञ्ज्ञे अहं एक्को कालखरिओ^२ । जस्स
 मे ससुरससुरो परघरे पोत्यअभारं वहन्तो आसि^३ ।

17^a U ‘माणिआ’ — BPSTU ‘तरलणा’ —
 A कुंभभवस्सासमं, B कुंभव्यं, W कुं-
 भोभ्यं, SU कुंभव्यवस्ससमे, T कुंभुभुं.

17^b ABPWOR ‘दोलिदं’, N ‘दोलितं’ —
 A ‘चंदलं’ — WNOR ‘लदा’ — P
 ‘संचगिणो’.

17^c A कंकोलीं, BPNR कंकोलीं, W कंको-
 ल्लीं, S तंकोलिफलअंपणा, T कोलोफलं,
 U तङ्कोलिफलं — ABPWNOR ‘त-
 दा’ — P ‘णिपटूं’, N ‘विष्टूं’, O
 ‘विषफटूं’, STU ‘णिच्चिवाण’ — T ‘णा-
 ट्राविआ’.

17^d B चुंदुं — ABPWOR चुंबिदं — B
 ‘तंबपचि’ — PT ‘तंबपणि’ — SU तंबपणि.
 — STU आंसंति.

18^a APW मुंचद, BNOR मुंचध. — A धे-
 हि. — B दिट्ठी, W दिट्ठूं, N दिट्ठो. —
 A तरंगेतरा, O तरंगडलं.

18^b B दिवं, APWNOR ‘हाइ’ — BP योगुं’.

— ABNORT ‘त्यणा’ — P ‘त्सवं’ —
 B ‘कुंभणं’.

18^c W दत्यो. — BP ‘मुंजं’ — ART ‘सिं-
 जणा’, B ‘संजणा’, P ‘सजिणा’, N ‘सिं-
 जणा’, O ‘सिंजिदं’ — N मिसाद्वेथस्स,
 R देवस्स.

18^d P ‘महूसावणा’, N घेत्महूसूं. — R भु-
 भणो instead of सहसा. — N आण्या,
 SU आण्यो, T भण्ये क. — B कल्यंकसा.

18^e A ततो विदृष्टकः भो भो, T omits भो;
 U भहो. — W सव्वेति. — A भहं
 ज्जेव, STU अहं किल. — A omits
 एक्को; BPW एक्को, SU एक्को एव्व. — A
 कालखरिदो, T कालखरिवो पंडिवो.

18^f A जादो ममावि य, O मम, SU मह. —
 A सुसरस्स सुसरो, B ससुरस्स ससरओ,
 P ससुरयस्स ससुरउ, W ससुरउ, O ससु-
 रस्स ससरो, R ससुरसुरो; SU add वि.
 A पंडिभाघरे, BPWO परघरेसु, NR

चेटो॑ । विहृत्य॑ । तदो आगदं दे परिगडचं परंपराए॑ ।

विद्वृषकः । सक्रोधम॑ । आ दासीए धूदे भविस्सकुट्टिणि गिल्लकवणे विअ-
कवणे ईदिसो अहं मुक्खो जेणा तए वि उवहसीआमि॑ । अखं च' । रे
परपुत्तविट्टालिणि भमरटेरेटेगटाकराले तुडिदसंघडिदे परंपरा परिग-
च्चस्स मह किं दूसणं आसि॑ । पेक्ख अकालजलदवंससंभूदाणं परंप-
राए परिगडचं॑ । अध वा हत्ये कङ्कणं किं दप्पणोणा॑ ।

पंडिअधरे, S परके घरंमि, T पंडिअधर, U परधर. — A पोत्याइँ, B पुत्याइँ, P पोत्याइँ ब, W पोत्याइँ, N पोत्याइँ, O पोत्याइँ, R पुत्याइँ, S पोत्याइँ, T पुत्याइँ, U पोत्याइँ, — BWO वहंतओ.

18³ SU विच्छणा. — A विहृत्य ग्राह.

18⁴ A कमागदं टे पंडितणां, B यत् कमागदं ते षं॑, PWO कमागदं दे षं॑, NR आगदं दे अखण्णण पंडितणां (R अत्तणां), T दे पंडिअत्तणां परंपराए आआठं अकालजलदव-सभूदाणं परंपराए पंडिचं अह वा हत्य-त्यमि कंकणे किं दप्पणोणा see i. 18^{9, 10}.

18⁵ A सकोये ग्राह.

18⁶ APNORSU आः, T आम. — A दा-सौसुदे, B धूण, P पुत्ति, N पुत्तोए, ORU धौए, T धुत्ते. — A भवस्सस्कुं, OR कुट्टिणि; SU add रक्कालोट्टिणि. — A omits गिल्ल॒; P गिलव्वव्वव्वव्वणे. — B omits विअक्खणे; WR अविअक्खणे. — B ईविसो, NRSTU ईरिसो, O ऐ-दिसो. — BPWNORSU हू॑. — P मु॑ वा. — BWO ज्ञ, N omits; R ज्ञो. — N तुण, ORSTU तुण. — WT omit

वि. — A व्वसियामि, B व्वसियदि, PRSTU व्वसिज्जामि, N व्वसिज्जदि.

18⁷ A अखं च उनर्विद्वृषकः, OT अखं अ.

18⁸ STU omit रे; NOR हे. — B पुरपुत्तविट्टालिणि, O विट्टालिणि, S विहृत्यविणि. — After परं P adds कोससव्वचट्टिणि, R adds रक्कालोट्टिणि, STU add को-सवट्टिणि. — A भमणाटिटे, N भमण-शीले, OT भमर, SU टंटे. — N द्वृत-प्पिए टेंटाकराले, O टेटा॑, T ठेठा॑. — After टेटा॑ N adds कोससव्वसापहा-रिणि, R adds कोससापहारिणि, T adds रेच्छालोट्टिणि. — A घट्टिदे, B तुट्टिशं॑, P तुट्टसंघडेदो, W तुट्टसं॑, NR दुट्टसं॑, O दुधुत्टसं॑. — ABPWNOR omit परं-आसि; T omits ग्रह.

18⁹ ABPWNORT omit. — S ऐच्छ. — SU जलदस॑. — U व्वस्स॑.

18¹⁰ T omits, see i. 18⁴. — B अहा, PWNORSU अह. — S ब. — After वा U adds रत्थारोहिणि मेहूजीरिणि. — B द्वृत्यमि, R हत्य, S हत्यमि, U हत्यत्यमि. — ABRSU कंकणे. — A ता किं. — N दप्पणोणा पेक्खोभदि, O द० लक्षिवज्जदि, R द० येक्खिअदि.

विवदणा । विभाव्य¹¹ । एवं गोद¹² । धावलास्स तुरंगमस्स सिंगधत्तणे किं सकिवणे पुच्छीअन्नि¹³ । ता वसाअ वसन्त¹⁴ ।

विदृष्टकः । कथं पञ्चरगदा सारिआ विअ कुरुकुराअन्नी चिट्ठसि¹⁵ । ण किं पि जाणासि¹⁶ । ता पिअवअस्सदेवीणं पुरदो पढिस्स¹⁷ । जदो ण कात्यूरिआ कुगगामे वणे वा विक्षिणीअदि ण सुवण्णं कसवट्टिअं विणा कसीअदि¹⁸ । इति पठति¹⁹ ।

फुल्लक्करं कलमकूरसमं वहनि

जे सिन्दुवारविडवा मह वल्लहा ते ।

18¹¹ ASTU omit.

18¹² ABNORSU एव्यं, T पेच्छ एव्यं । — ABN खेदं, STU एदं.

18¹³ ABPNOR omit धावंतस्स. — AB PWOR तुरंगस्स. — A सिंगधत्तणा. — A पुच्छजंति, B पुच्छजामि, P पुल्य-यंति, WOSU पुच्छजंति, N पुच्छअंति, R पुच्छभत्ति, T पुच्छजंदि.

18¹⁴ A तथा त्वं यदि पंडितो यि ता वस्य वसंदं, T वसंदं.

18¹⁵ ASTU omit कथं; P तुमं, NR तुमं उणा, O कधे. — W पंजरिं. — P गद, WSTU गाजा. — BPNOR सारिक्ष व्यय, W सारि व्य, STU विअ सारिआ. — W कुरुकुर्यांती, STU चिरं घुरुर्घा० (T खु-रुरुरायंति). — A पुरो चिट्ठसि.

18¹⁶ BW omit. — SU ण हु किं पि तुमं, T ण कि यि तुमं. — NR जापेसि.

18¹⁷ B पियवस्स, NRSU पिअवअस्सस्स देवीण (S adds अ), T देवोण पुदो. — A य-द्धिस्स, P पडिस्स, SU पठिस्स, T पटिस्स.

18¹⁸ A जदो कक्षया गमे ण, S कत्थूरो, T कंथूरिआ ण, U कत्थूरो ण. — BW गामे, P गामावणे omit वा; ASTU omit वणे वा. — A विक्षिणियदि, W विक्षणोयदि, T विक्षिभदि. — W येदं, STU ण अ. — W सुवण्णं जं. — A कस्सट्टण, B कंजसवट्टियं, P कसवट्टियं, S वट्टियं, T कसणवट्टियं, U कसणवट्टियं. — N सिलापट्टर क०, R पदये क०. — O त सुवण्णं जं कसवट्टे णिव्वहृ सा घरिणी जा पदि रंजेदि तं पठिभं जं सभासुं पठोभदि instead of ण सु० कसीभदि, see i. 19⁷.

18¹⁹ A ततः पठदि विदृष्टकः, P ततः पठति, NOR राजा पिअवअस्स ता (N omits ता) पठ (O भाभणा) सुणोभदु (N दि) विदृष्टकः पठति.

19^a A फुल्लक्कुरं, BN फुल्लक्करं, P फुल्लकं, SU पुफुक्करं. — TU कमलं. — STU य-पिहं.

19^b N सिंधु०. — RSU दे.

जे गालिअस्स महिसीदहिणो सरिच्छा

ते किं च मुद्भविअइल्लपसूणपुज्ञा ॥ १६ ॥

विचक्षणा । विहस्य^१ । रिअकनारत्तणजोग्गं दे वअण्ं^२ ।

विदूषकः । ता उआरवअणे तुमं पढँ^३ ।

देवी । किंचित्स्मित्वा^४ । सहि विअकवणे अम्हाणं पुरदो तुमं गाढकइत्तणेण
गवुत्ताणा होसि^५ । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि
कब्बं^६ । जदो तं कब्बं जं सहासुं पढीअदि तं सुवण्णं जं कसवट्टिआए
रिइडदि सा घरिणी जा पदिं रखेदि सो पुत्रो जो कुलं उज्जलेदि^७ ।
विचक्षणा । जं देवी आणवेदि^८ । इति पठति^९ ।

19^c AO गालिदस्स, P गालिडस्स. — B म-
हस्तौ. — R °हहिनो. — T सरि-
क्वा.

19^d T विभक्तोल.

19^१ A विहस्य प्राह्, NR omit.

19^२ APOR °कंतारंजणा०, B °कंतारतूणा०, N
यिजकज्जारंभणा०, U °कंदार०. — O
°जोमां.

19^३ BW किं पि, O किं चि instead of ता.
— ABPWOSTU उदार०. — BSTU
°वअणा०. — W तुमं पि, U omits. —
APORSTU पठ.

19^४ A अथ देवी विहस्य किंचित्त्रामाह्, B किं
च स्मित्वा, S omits किंचित्.

19^५ STU omit सहि; P भह. — A अम्ह,
STU अम्ह. — A पुर. — P तुवं, NR
तुमं. — ANOR गाढः. — A °कद्दत्तये,
P °कद्दत्तेण. — A गउत्ताणा, B उत्ताणा,
P उत्ताणीला, R उत्तिणा, S ग.उत्ताणा. —
W भोसि.

19^६ W omits ता. — A पठसु, ORSU पठ.
— BWNOR °कदं. — BWO omit
किं पि. — STU किं चि सअं क-
व्यबंधं.

19^७ ANRSTU omit जदो; B यतः. — N
omits तं कव्यं. — APOSTU सहासु,
BW सभाए, NR सहाए. — AOR
पठो०, BN पठिं, STU पठू०. — O
omits तं सु°-रखेदि, see i. 18^{१८}. — A
कसटे, N कसवट्टिणं, R कसवदे, ST
कसणवट्टए, U कसणपट्टए. — A यिव-
डदि, BW यिवहदि, P यिवदेदि, NR
यिवट्टेदि, STU कसोभदि. — AB
घरणो. — NR पिङं, STU पहं
रंजेह — ABPW omit सो-उज्जलेदि.
— N उत्तो, T पुत्रओ. — STU उ-
ज्जलेह.

19^८ S आणवेह.

19^९ APNR omit इति; BWOSTU त्ति. —
A पठदि विचक्षणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिखोरई-
 फास्पुखफणावलीकवलणे पत्रा दरिहन्तणं ।
 ते एगिंह मलआणिला विरहिणीणीसाससंपङ्किणे
 जाआ इत्ति सिसुत्तणे वि बहला तारुणपुणा विअ ॥ २० ॥
 यजा । सच्च विअकवणा विअकवणा चदुरत्तणे उत्तीणं विचित्तदाए
 रीटीणं^१ । ता किं अखं कइचूडामणित्तणे ठिदा एसा^२ ।
 विदृष्टकः । सक्रोधम^३ । ता उज्जुअं जेव किं ण भणीअदि अचुत्तमा विअ-
 कवणा कवम्मि अच्छहमो कविज्ञलो बम्हणे त्ति^४ ।

20^a A °मेखलाहि, WR °हिं, O °लिहिं. — ABWNOR खलिदा, P खलदा, SU चलिआ. — N °विणोरई.

20^b APWR फार°. — APWNRT °फुल्ल°. — B °कणावलीकमलणे, P °कवलिदा, S °कवलणे. — B दलिदत्तणं.

20^c B विरहणी°. — N °णोस्सास°, O °णि-
सास°, SU °णिस्सास°.

20^d APWNORT जादा, B जाद ज्जति, O दसति. — N पि. — AP अहुना.

20^e A राजानंतरोक्तं निश्चय, STU राजा वि-
हस्य. — A सच्चं २, STU सव्वहा. —
 A वियक्खणा । तथा वियक्खणा, PN
 वि° once only, STU वि° वि° एव्व. — B चदुरत्तण, P अहो चदुरत्तरणं
 अत्थस्स, W चउत्तणे, N चटुरत्तणे.
 S विच । उत्तणेणा, TU चउर°. —
 A सत्तोणं, W चदुरत्तोणं. N उत्तिणं,
 R उत्तिणा. — A वयणाविचित्तदाए

य, B ता किं पि अखं विचित्तदाए, P
 विचित्तदा ता भचं विचित्तदाए, W ता
 अ किमणं चदुरवयणविचित्तदाए, NR
 omit वि°; O ता किं अणं वि°, T वि-

इत्तदाए. — ABPWNOR omit रे-
 दोणं; T रोईणं. Here A inserts सु-
 कद्गणं पि सुकर्वै वियक्खणा, B कर्वणं
 सुकद्गै ति, P कर्वण सुकद्गै ति, W सुक-
 र्वणं पि सुकद्गै ति, NR कर्वणं पि कर्वै,
 O कणेणं वि कद्गै ति.

20^f BPO omit. — A ता भणद्व, W किं
 भचद्व omits ता. — A सुकद्गै, W सुक-
 इचूडामणे, S कचंदचू°. — ST णिट्टिदा,
 W ठिदा. — NR omit एसा. — Here
 A inserts देवी श्रुत्वाह । जं देवेण नि-
 दिठ्ठं तत्तष्ठैव, BNOR देवी विहस्य क-
 वि(NR °इचूडामणित्तणे (B °णोणा) ठि-
 दा एसा, P देवी विहस्य कचूडामणित्ते
 स्थिता एषा देवी विहस्य महोयलंसरसद्व
 एसा, W देवी अज्ज किं एदं महोयलं-
 सरसद्व एसा वियक्खणा एव देवी विहस्य
 कचूडामणित्तणे ठिदा एसा.

20^g A सक्रोधमाह.

20^h A ज्जेव, B घ्वेव, P घेव, W घेव, N
 ज्जेव्व, O ज्जेव्व, R लच्च, STU सव्व.
 — APWT भणद्व, B भिणद्व, NR भ-
 देवोए, OS भणद्व. — A अच्छंताधमो,

विचक्षणा । अज्ञ मा कुप्प^५ । कबं जेव दे कइत्तरणं पिसुणेदि^६ । जदो क-
न्नारत्तणिन्दणिज्जे वि अत्ये सुउमारा दे वाणी लक्ष्मयणीए विअ-
एङ्गावली तुन्दिलाए विअ कञ्चुलिआ काणाए विअ कञ्जलस-
लआ ण सुट्टरं रमणिज्जा^७ ।

विदृष्टकः । तुज्ज्ञ^८ उण रमणिज्जे वि अत्ये ण सुन्दरा सहावली^९ । कणअ-
कडिसुत्तरए विअ लोहकिङ्गणीमाला पडिवट्टए विअ तसरविर-
अणा गोरङ्गीए विअ चन्दणचच्चा ण चङ्गत्तरणं अवलम्बेदि^{१०} । तधा
वि तुमं वस्तीअसि^{११} ।

B अच्छाधमो, P अच्छवंताधम्मो, W अ-
च्छाधम्मे, N अच्छाधमो, O अच्छधमो । —
BNR अविंजल, STU कवंजलो । — AW
कंभणो । — A adds देवो । अथ किं ।
एं एं महोयल्लस्स सरस्त्र॒ वियक्षण्या compare PW i. 20^२.

20^३ A जदो कबं, B कथिदं, T कःएकः-
कं । — ABWN ज्जेव, P घेव, O जे-
व्व, R ज्जेव्व, SU एव्व, T एव्वं एव्व. —
PNRSTU omit दे । — BW कविं.
— B पिण्डोदि, STU पिण्डेव्व.

20^४ A कंतारज्जणोगे पिजे, B गियकंतारत्तण-
णिंदिलिज्जे, P निकयंतारज्जणो गिंदणिय्ये,
W गिअकंता०, N गिअकज्जारंभणज्जोगो
गिंदणिज्जे, O गिअकंतारंज्जणज्जुगो गिंदं,
R गिअकत्तारंज्जनज्जोगमगिंदं । — ATU
omit वि; BP व, S अत्ये वि । — AP
सुकुमारा, B कुसमारा, W सुकमारा, NR
सोमारा, STU सुउमाला omit दे । —
A जहा । लंखत्यन्नै विय एकाउली । त-
था । तुंदि० । — BW तुंदिलाए, N तुंदि-
लाभाणा, R तुंदिलिभाए, O कहिंअकेसाए
विअ मालेकुसुममाला तुंदिलाए, U omits

लिआ कदिद (N कछिदं) केसाए (R ओ-
आए) विअ मालदौकुसुममाला, O कंत्तु-
लिआ ठेराए विभ कउक्कलविभम्मो । — A
तथा कणाए, N कणाए, STU काणाए ।
— B वि । — A अंजणसिलाया, B ओ-
लाया, T ओस्ताहा । — A omits ण-रम-
णिज्जा । — P omits ण; BWO सुं ण.
— B सुद्धत्तरे, P सुट्टरं, W सुट्टरं, N
सुठ्ठदरं, O सुहुट्टरं, RU सुहुत्तरं, T सु-
दुभरा । — Before रं BWNOR
add भादि । — S रमणिज्जालंविभा.

20^५ AB तुज्ज, W तुञ्म. — A पुण. — A
ज्जेव, P विय instead of वि । — A
STU omit ण. — STU असुंदरा.

20^६ A ओ-सुते. — WN किंकणो० । — BWO
ओमालिआ. — A पद्मसूतपट्टए, B पडियट्टि,
P पट्टवत्त्ये, W पडिपट्टे, N पट्टवट्टाणा,
O पट्टपट्टे, R पदपद्म, T पडिवट्टवट्टए.
— N इत. — AWO टसरि०, B त-
सरि०, P सरि०, T तिसर०, U तासरस०.
— T गोरोए । — W विंव. — B चं-
दखरुच्चा । — ABPNORT चालत्तणं.
— STU अवलंबेव्व.

20^७ A तथा, NR तहा, STU तह. — A

विचक्षणा । अज्ज मा कुप्प¹¹ । का तुम्हेहिं समं पाडिसिङ्गी¹² । जदो तुमं खाराओ विअ णिकबरो वि रदणतुलाए णिउञ्जीअसि¹³ । अहं उण तुला विअ लङ्कबरा वि ण सुवण्णतुलणे णिउञ्जीआमि¹⁴ । विदूषकः । एवं मं हसनीए तुह वामं दकिखणं च जुहिद्विरजेट्भादर-णामहेअं अङ्गं तडत्ति उप्पाडइस्सं¹⁵ ।

विचक्षणा । अहं पि उत्तरफगुणीपुरस्सरणकब्बणामहेअं अङ्गं तुह त-डत्ति खणिडस्सं¹⁶ ।

राजा । बअस्स मा एवं भण¹⁷ । कइत्तणे ठिदा एसा¹⁸ ।

omits वि. — B तुवं, NR तुअं, STU इत्यं. — N विअभसि, U वाणी आसी.

20¹¹ ABPWSU omit मा कुप्प.

20¹² B तुम्हे, PW तुम्हेहि, SU तुम्ह, T तु-म्हहिं. — NR सह, STU omit; APW समं अम्हाण्ण. — A पडिसिङ्गा, P पडिं, N पिंसिधिभा, T पिंपिधा.

20¹³ A यदो. — BW तुवं, NR तुअं. — R omits णा० विअ. — NSTU omit वि. — ABPNRSTU रभणा०, O रणा०. — W तुल्लाए, SU तुलणे. — P णिजुञ्जोयसि, S णिउञ्जीआसि, U णि-उञ्जो०.

20¹⁴ S omits. — ABW पुण, R दुण. — BPWNOR तुल छ, U omits. — B लच्छअक्कबरा, T लद्धबहलक्कबरा तुला विअ. — N omits णा०. — A सुवण्णलवेणावि, B सुवण्णतया० तोलणेण नउञ्जी (illegible), PWOR सुवण्णलवे, N कप्पासतुलणे; PWR add वि. — A युञ्जामि, B see above, P णिकुविजिज्यामि, N णिउञ्जिआहिनि, TU णिउञ्जो०.

20¹⁵ W वि० सक्रोधं. — BRSU श्वं. —

BPWNOR मह भणंतोए, T उवहसंतोए omits तुह. — A व, P वा, OU अ, NR omit च. — A जुहिद्विल०, B जु-हिद्विर०, WO जुहिद्विल०, NSU जुहुद्विर०, R जुहिद्विल०. — ABWR भाभर०, P भादुणो, N भाउ०, STU भादु०. — ABPNR धेअं. — ANOR अंगजु-अलं. — A झडत्ति, B तडित्त, POR STU omit; N झत्ति. — A तोहिडस्सं, P खंडिडस्सं, W उप्पाडयस्सं, STU खं-डिडस्सं.

20¹⁶ P omits विच०. — ABPSU omit अहं पि; P inserts तह; W तुञ्ज पु-णो हं omits पि; N ता अहं पि, O वि. — A उत्तय०, P पुरस्सरां omits णक्कव-त्त०; O पुरत्यिम०. — ABWNOR धेअं. — A अंगुयगलं, N अंगजुअलं. — ABPW omit तुह; O ते. — APO तडित्त, B तडित्त, NR झत्ति, STU omit. — S पाहडिडस्सं, TU छेडिडस्सं.

20¹⁷ B बद्वस्स. — ABPWOSU omit मा-भणा०, NR omit श्वं; T जेञ्चं.

20¹⁸ P अपुछक्कवत्तणे. W कयत्तणे, SU कहं-

विदूषकः । सक्रोधम्¹⁹ । ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ हरिउड्यणन्दिउड्मोट्रिसहालप्पहुदीणं पि पुरदो सुकइ त्ति²⁰ । इति परिक्रामति²¹ ।

विच्छयणो । विहस्य²² । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा²³ ।

विदूषकः । वलितयोवम²⁴ । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा दनावली गदा²⁵ । ईदिसस्स राअउलस्स भहं भोदु जहिं चेडिआ बम्हणेण समसीसिआए दीसदि मझरा पञ्चगञ्चं च एक्सिसं भराए करीअदि कच्चं मारणिक्कं च समं आहरणे पउज्जीअदि²⁶ ।

दच्छुडामणितणे, T कइच्छुडामणितणे. —
B शोविदा, WN णिठिदा, O परिणिद्विदा, T णिट्रिविदा.

20¹⁹ A स० ग्राह.

20²⁰ NR omit ता. — AP उज्जयं. — A ज्जेव, B षेव, P थेव, W घेव, NR ता, O ज्जेव, STU श्वव. — A भणाव, BNOR भणाव, PS भणाव, W भणेव राजा, T भणसि. — SU चेडी. — A हरयकुनन्यिथ्लपादिसथपुभुदीणं पि वज्जपारासर्वप्रभतौनामपि कवीनं, B हरिउट्टनं दियट्टपोट्रिसहालपहुदीणं, PW हरियट् (W उ०) णांकियट्टपुट्रिसहालप्पहुदीणं, N हरिआ-टपदिअंदपोट्रिसहालप्पहुदीणं, O हरिउच्छ्याणंदिउच्छ्व. R हरिअंदनन्दिअंदयोदासहालं, STU हरिबहसिच्छि (S उच्छ्व०) ओहुसि- (T अंटिस०) पालितअचंपअराअमल्लसेहराणं (T मलअसिहाणं) omit पि. — A मध्ये, BW पुरउ. STU मन्ज्ञे.

20²¹ A राजा शठवं शेदं विदूषकः रष्ट इवोत्याय परिक्रामति, P राजा श्वं शेदं विदूषकः परि०, W परि० राजा श्वं नेदं विदूषकः रष्ट इव सक्रोधमुत्याय परि०,

R राजा श्वं शेदं विदूषकः सक्रोधं परि०, U omits; ST omit इति.

20²² B omits विच्च०. — A विहस्याह, B NOR omit.

20²³ N श्वं शेदं तहिं. — P गच्छ लंबंकुञ्ज. — W मे मादाए, STU दे. — NO पठमा, R पठमा, S पुठम०, T पुटमा, U पुठमं. — A ऊहल्लिया, B ऊहल्लौया, P ऊहल्लिआ, W ऊहल्लिया, NOR साडिआ, S ऊसाहु०, T समुनिआ.

20²⁴ A औवमाह, P विहस्य वलित०.

20²⁵ W तुवं, NR तुअं. — AW पुणा, B मणु, P पि. — STU दे. — B मदो, P पठमे मादाए, O माराए. — A पृथम०, BP पठम०, STU omit. — T गलिदा, U गआ. — After गदा A adds अणं च, W adds अचं च.

20²⁶ P ता ई०, O ऐरिसस्स, STU ईरिसस्स. — A रयउ०, BPWOR राउ०. — SU होदु. — A बंभणोहि०, WR बंभणोया, O महणेणा. — A समं पाडिविच्छिं करेदि०, P समं समसमसीसिया०, N समं सीसिआए०, R समं ससीसिआए०, SU सम-

विचक्षणा । इध राअउले तं दे भोदु कराउट्रिंदं जं भअवं तिलोअणो
सीसे समुद्वहदि तेण अ दे मुहं चूरीअदु जेण असोअतह दोहलं
लहदि²⁷ ।

विवूषकः । आ दासीए पुत्रि टेखाकराले कोससदचट्रिणि रच्छालोट्रिणि
एवं मंभणासि²⁸ । ता मह महाबम्हणास्स वअणेण तं तुमं लह जं
फगुणासमए सोहज्ञणो दोहलं लहदि जं च पामराहिंतो गलिब-
इस्सो लहदि²⁹ ।

सोसआ, T समसीसा. — STU दोहल. — O भदिरा. — OU अ. — B एक-
रिसं, W एग्सिसं, N एक्सिसि, O ए-
सिसं. — A भांडे, W भंडे, N भंडण. —
A करादि, BWR कोरादि, N किनाह,
S क्लारीभह, T करह. — B एव्वयं, STU काअं. — OS अ. — A आह-
रणेहि, B आहारणे, SU आभलणो. —
A निंजेदि, N पउनोअदि, S पउज्जो-
भह, T पउंजोभह, U णिउज्जोभहि. —
P omits कच्चं-पं.

20²⁷ A चेटो विहस्याह, BPNR चेटो. — A इह हि, BWNORSTU इह, P एथ. — A राजकुले, BPWNOR राउले. — AN ते, B भो दे instead of दे भोदु; W omits दे; P तं हात्र, U एव्वं एदं
दे. — P देड, O भोदु दे, STU होदु. — After भोदु A runs जं असोयतरु
दोहले हलदि । अणं च । जं भयवं ति-
लोयणो सोसे वहदि तं ते कंठे व लगिदं
भोदु. — P omits कंठो; SU उट्रिं, T ऊतिअं. — P यत्, N omits. — B
तिलोयणा भायवं, P भगवान् त्रिलोचनो
महेश्वरः, WO ति० भ०, STU भ० ति०

गभणो. — SU सोसए. — OSTU
एह. — B तेण. — BOSTU omit
अ; NR च. — P ते, O दे मुहे, S
मुहं ते, T मुहं दे. — B चूरथदु, P चू-
रिज्जदु, N चुरिभदु, O चूरिभदु, S फू-
रीभदु, T पूरहज्जदु, U फूरिज्जदु. — P
असोयह, S वउत्तरह. — B दोहलयं, P
दोहलयं. W तरुणोणं दोहलअं. — ABO
लहेदि, P लहेहि, N लहेति, SU लहहू,
T लहेहू.

20²⁸ ANRS आः, T आम. — A दासोपुत्रि
भमरटिटे टिंटाकराले, S पुत्रि लच्छालो-
ट्रिणि एवं भणसि मं and omits the
rest. — B टंटा०, U लच्छालोट्रिणि टे-
टा०. — ABOR कोससअ०, P कोसा-
सय०, W कोससया०, N कोससअल०, T
कोसवट्रिणि, U omits. — BNR उ-
ट्रिणि, P उट्रिणि, WO उट्रिणि. — A
उतुदिणि, P omits रच्छा०; O उलेट्रिणि,
T रच्छालोट्रिणि कौसलुंटिणि, U रच्छालो-
ट्रिणि. — A जं एवं, NORSTU एव्वं.
— AN omit मं; O मे, STU भ० मं.
— MSS. भणसि (N भणिसि).

20²⁹ O omits ता. — WNSTU महू०. —

विचक्षणा । अहं उण तुह एवं भणनास्स णेउरस्स विअ पाअलगगस्स पाएण मुहं चूरइस्स³⁰ । असं च उत्तरासाढापुरस्सरणाक्वत्तणामहेअं अङ्गजुअलं उप्पाडिअ घल्लिस्स³¹ ।

विदूषकः । सकोधं परिकामति जवनिकान्तरे किंचिदुच्चैः³² । ईदिसं राअउलं दूरे व- न्दीअदि जहिं दासी बम्हणेण समं पाडिसिद्धिं करेदि³³ । ता अज्ज-

A WOR बंभणास्स, B बब्भणास्स, P बंभस्स, SU बब्भणास्स. — BPWNOR भणिदेण. — SU दायिं तं. — P तुमं पि, NR तुमं, T तुमं दायिं and omits तं. — A लहि, W लहू, NR लहू, S लहेहि. — B फगण०, R फुगिन०, T फगुणाण०. — A सोहिण्याओ, BPO सो- हुंजायाओ, STU जाणा. — A जाणाओ instead of दोहल; BPO omit; WRT जाणाओ, N जादो, S दो. — PON ल- हेदि, W लहू, STU लहेति. — BPRT omit च; NO अ, SU आ. — B पाम- रहिंतो, S पामरादो, U पामराहिं — A गालियब०, B गलवियल्लो, PR गलो०, W गलोयवयलो, N गलिल्ल०, O गलद०, SU द्वु०, T गट्ट०. — S बेहिल्लो, T बहिल्लो, U बलिल्लो. — W लहेहि, NO लहेदि, STU लहू.

20³⁰ A विचक्षणा विहृत्य वन्नि. — AB पुण, N पि उण. — P तष, W तुअ, U omits. — ASTU omit एवं भणनतस्स; BO have ए भं after पाथ०. — NR श्वं. — W येवरस्स. — B वि, T स्व्य instead of विभ, U omits. — A यायगलगगस्स adds पायेण-चूरिस्स in the margin. — N पण्या, S पादेण,

TU पासायोहिं. — U तुह सुहं. — A चूरिस्स, PW चूरिइस्स, SU फूरिस्स. — A adds तथा । उत्तरफगुणापुरस्सरणाक्वत्त- याणामधेय अंगं तहिति खडिस्स.

20³¹ S omits च; TU अ. — A उत्तराखा- डनक्वत्तपुरस्सरणामधेयं, B साढापुरस्सरस्स, P साह०, WN साठ०, R साठ०. — O परट्टिद०, R पुरणाक्वत्त०. — BP WNR धेअ०. — A अंगजुगलं, S अं दे, T अंग दे, U दे अंग०. — STU द्व्याहूस्सं omit चल्लिस्सं; A खिप्पिस्सं, P ल्लिस्सं, N घालिःसं.

20³² PWO विदूषकः अहं च ते (O तुह) प- वण (P यवश०) यिङ्गमणो (O णु०)- क्लमणाविवरटुयामंगं खंडिअ घल्लिसमिति सक्रोधं. — ST परिकामन. — A किंचि- दुच्चैर्वैति च.

20³³ A इदिसं, PNRSTU ईरिसं, W इदि- सं. — ABPWNR राउलं, O लाउलं. — W दूरेण, O दूले. — A वंदोयदु, B वंदोयदि, SU वंदिजज्जदि, T वंजोभ- दि. — A जाह्नो, B यहि. — BO ब- म्हं समं दा०. — W बंभणेण. — A पलपदि, B पदिसिद्धी, PWT पद्दि०. — STU करेदे.

प्पहुदि गिअवसुंधरावम्हणीए चलणसुसूसओ भविअ घे ज्जेव
चिट्ठिस³⁴ ।

सर्वे हसन्ति³⁵

देवो । कीदिसी अज्जकविज्ञलेण विणा गोट्री कीदिसी गाअणज्ञणेण
विणा पसाहणलच्छी³⁶ ।

नेष्ये³⁷

विदूषकः । ए हु ण हु आगमिसस³⁸ । अखो को वि पिअवअसो अखे-
सीअदु³⁹ । एसा वा दुट्टदासी लघ्नकुच्चं टप्परक्खं पडिसीसअं दइअ
मह ठाणे करीअदु⁴⁰ । अहं एको मुदो तुम्हाणं मज्जे तुम्हे उण वरि-
ससदं जीवध⁴¹ ।

20³⁴ A omits ता. — ABORTU “पहुदि.

— A गियवसुंधराण बंभणो । ए, B गियवसुंधरवम्हणीए, P गियवसुंधरानामबंभणोए, W गियवसुंधराणामबंभणोए, NR गिअगेहिणोए वसुंधराणामधेआए डम्हणोए, O गिअवसुंधरावंभणोए, S गिअवसुंधरा-
व्यह्यणो, T गिअधरं गटुभ धरणिए वसुं-
धराणामहेआए बह्णणोए, U धरअं गटुभ
गिअवसुंधराबह्णणो. — A चलणसुसूरा-
ओ, B “सुसूओ, PW “सुसूसगो, N “सु-
सुतुओ, T “सुसूवो. — A गियगेहे, BP
WO गेहे, NR omit; TU घरए. —
NRU omit ज्जेव; O ज्जेव, S एव्व,
T व्व. — A विदूषिसं.

20³⁵ A इति श्रुत्वा सर्वे, BNR इति सर्वे, O
ति सर्वे.

20³⁶ A विभमलेखा, N omits देवो. — A
अज्ज को^०, NR अज्जउत्त को^०, SU को-
रिसो, T देव कोरिसो. — A कर्पिजलेण,
N कञ्जजलेण कञ्जण, R कविंजलेण, STU
“कञ्जजलेण. — B कीदिस, PW को^० उण,
STU कोरिसो. — A गायणाणं कञ्जलेण,
N गण-गमंजयेण, SU अंजयेण, T

अंजयेणाअणाणं omits विणा. — A ए-
साह^०, PW पसाहणा^०. — S adds अ-
च्छीणं.

20³⁷ NR आकाशे, U ने^० सर्व^०:

20³⁸ ABPNRNU omit विदू^०; ST विदू^०
आकर्य सबहुमानं. — OT ए हु once
only. — S आअमिसं.

20³⁹ B अखे and omits को वि; A पि. —
P पियवस्सो पियवस्सेण, W पि^० वय-
स्सेण, O वभस्सो, T पिअवस्सस्स, U
“वभंसस्स. — A अणेसियदु, U अखेसणोअदु.

20⁴⁰ BO इअं, NR अह्वा एसा. — AWNR
omit वा; SU वो. — A बछुच्चं, N
“कुच्चा, SU “कुच्चअं, T “हुच्चं. — A टं
भद्रणं, P टं षडिल्लसीसं वा, W टं
किडिल्लसीसं पष्डिल्लसीसं, N “कखा, T टं
प्पक्खं, U अप्परक्खं. — AB दईय, PW
दाविय, N देपिअ, R देइअ, S रहभ
corrected to कदुअ, T धरोअ, U कातुअ.
— P मह थाणे, ST अह्वद्वाणे, U अ-
म्हठाणे, APWNR कोरदु, BO पहसणं
कोरदु, ST किरदु, U करिज्जउ.

20⁴¹ A अह्येको, B अह्येको. — A मुदो

विचक्षणा । मा अणुसंधेध⁴² । अणुणअकङ्गसो कु विज्ञलो बम्हणो
सलिलसित्तो विअ सणगुणगणी गाढदरो भोदि⁴³ ।
देवो । समन्तादवलोक्य⁴⁴ ।

गाअन्तगोवअवूपअपेह्नःआमु

दोलासु विब्मवईसु णिविटुदिट्टी ।

जं जाइ खज्जिअतुरङ्गरहो दिणेसो

तेण च होन्ति दिअहा अइदीहटीहा ॥ २१ ॥

प्रविश्य पटाक्षेपेण¹

विटूष्कः । आसणं आसणं² ।

after मञ्जे; STU मुओ. — BWO तु-
म्हाणं सव्याणं. — A मञ्जे, B ज्जेव,
PW मञ्ज्ञन्मि, O ज्जेव मञ्जे, STU omit.
— N तुञ्जे. — A व instead of उण;
U omits. — N विरसि. — BPW
NRSTU °सञ्च. — B ज्जोधं, NOR
ज्जोध, SU ज्जोविसह, T ज्जोसह. —
APWO add राजा कविं(AW °इं)-
ज्जेणा विणा कुदो सिभअस्स णिव्वुदी.

20⁴² A हे देवि मा, SU मा यां. — AN भ-
णुसंधेहि, BO °धेहि, P भणुसंधह, R
omits; STU भणुणोह.

20⁴³ A जेणा अणुणायिदुकङ्गसो, B अणुणोयकः,
O °कङ्गुसो. — APW खु, BOSTU
omit. — A एसो कइंजलो, PW कविं-
जलओ, OSTU कइंजलो. — A दिभो
instead of बम्हणो, BPWO omit. —

A विभमलेखा । सलोलसित्ता, P °सत्तो.
— AO omit विअ. — BO °गंठि व्व,
P °गंठो य, AWNRT °गंठो. — PW
add दिठं, NR add चिं. — A in
the text only यरो भोदि and adds
विय गाढयरो भोदि in the upper mar-

gin. — BWOSTU गाढभरो, P गा-
ठरो, N गाठतरो, R गाठभरो. — PW
NO होदि, SU होइ, T होहि. —
NOR add यं दंसणोजं दोसदु.

20⁴⁴ A देवो पुनः, PW विभमलेखा, NR
omit देवो. — BON समस्तमव, W °लोकि.

21^a B गार्थति, N गाअनोवअबू, O °ो-
वह्व, STU °तगाअवह्व. — A °पेखि-
दासु, B °पंकदेसु, PWO °दासु, N °पे-
छिआसु, T °पेखिआसु.

21^b STU डोलासु. — APWR °वदोसु, B
विब्ममसदेसु, N °वदिसु, O °चुदासु, S
°वतोसु, TU °पसुसु. — B णिविट्रिदि-
ट्टो, N णिसह, R णिसण.

21^c ABPNOR जादि, AW खंचिद, BP
ORU खंजिद, N खंडिदतुरंभ. — B
°संरंगरहो.

21^d N तेणौ, RT तेणोव, SU तेणे. — ABP
WNOSU व्व, A होंदि. — P दिवहा, N
दिअसा. — P इह दोह, OT अदिदो.

21^e A अथ प्रवोश्य. — O नटोक्षेपेण.

21^f A विट्टू वक्ति. — N आसणमासणं दुवारे
चिठ्ठादि भैरवाणांदो.

राजा । किं तेरण^३ ।

विदृष्टकः । भेरवाणन्दो दुवारे चिटुदि^४ ।

देवी । किं सो जो जणवअणादो अच्छभुदसिङ्गी सुणीअदि^५ ।

विदृष्टकः । अध इ^६ ।

राजा । पवेसअ^७ ।

विदृष्टको निष्क्रम्य तेनैव सह प्रविशति^८
भेरवानन्दः । किंचिन्मदमभिनीय^९ ।

मन्नाण तन्नाण ण किं पि जाणे झाणं च णो किं पि गुह्यसाआ।

मज्जं पिआमो महिलं रमामो मोक्खं च जामो कुलमग्गलग्गा ॥२२॥

अवि अ^१ ।

राजा चरणा दिक्खिआ धम्मदारा
मज्जं मंसं पिज्जए खज्जए अ ।

21^a A राजाह्. — N राजा । संपत्तो भेरवा-
णदो. — T ते, U देण.

21^b N omits. — Only O and occasion-
ally SU have भेरवाणदो; the others
read here and in the following भेर०.
— A उपवेसदि, B उपविसदि, P
उपविसदि, W उपविसदि, R आभ्युदि,
STU दवारे घट्ट०.

21^c N omits. — W राजा. — A भो जो and
omits किं; BPW जो सो. — A अच्छणाओ,
P अच्छणादो. — A अच्छुभुदा०, B अच्छु-
भुदा०, P अच्छुभुय०, W अच्छुभुभा०. —
P सुणीयदि.

21^d A omits विदृ०. — STU अह०. — APW
किं, BO ई.

21^e NSU पवेसअ पवेसअ.

21^f B निष्पूत्य, T तर्हति निष्क्रम्य. — STU
तेन सह०. — A विशति.

21^g B मंदमभि०, N मंदाक्षमभि०. — NR
add पठति.

22^a ABPWO मंतो ण तंतो ण, N मंतं ण
तंतं ण, R मंतो ण त्वंतो ण. — AN
हु किं, BPWO अ किं, R च किं. —
STU ति. — ABPR जाण०, W झाण०,
N जाण०, O यहाण०. — A धाण०, W
जाण०. — B पि णा०, O अ णो किं तु,
STU ति. — PWRS सादा०, N गुउ-
प्पसादो०, OTU सादो०.

22^b BW पियामो, PNSU पियामो. — N
मिहिलं. — T रमामोक्खं. — PN अ-
जामो, O अ जामो.

22^c A अण० च.

23^a P चंडा रंडा०, O चंडी०. — APNR दि-
क्खिदा०, B सिक्खिदा०, W दिक्खदा०. —
O धमादिरा०.

23^b A मांसं मज्जं, B मढं मंसं, T मछं

भिक्खा भोज्जं च ममखरुं च सेज्जा
कोलो धम्मो कस्स णो भाइ रम्मी ॥ २३ ॥
किं च^१।

मुत्रिं भणन्ति हरिबम्हमुहा वि देवा
झारेण वेअपढणेण कउङ्गिआहिं ।
एङ्गेण केवलमुमादइएण दिट्ठो
मोक्खो समं सुअकेलिसुपरसेहिं ॥ २४ ॥

राजा । इं आसणं । उवविसदु भेरवाणन्दो^२ ।

भेरवानन्दः । उपविश्य^३ । किं काद्वं^४ ।

राजा । कहिं पि विसए अच्छरिअं दुँ इच्छामि^५ ।

भेरवानन्दः ।

दंसेमि तं पि ससिणं च सुहावडणं
थम्भेमि तस्स वि रहस्स रहं णहङ्गे ।

समं — ABPR खं पि० — ABPW
वा, T अ.

23^c B भिडा. — N भोज्ज. — O अ. —
T झेजा.

23^d N कालो. — ABPWOR भादि, N भ-
दि, S छोड़, U छाह.

23^१ T अवि अ.

24^a APO बंभमुहा, B सुहादि, PU वं,
NOR हि, ST अ. — NRT देआ, O
देवा.

24^b A ज्ञायेण, O सारेण. — STU वेदं.
— ARSU पठणेण, T पटणेण. —

AWORS कुं, BPU कुं. — B
किलयाहिं, P कियाहिं. NRT किंग्गिआए.

24^c B वङ्गेव, P एकेण. — A दयिणेण,
NRT दहवेण. — B दिट्ठे.

24^d N मोङ्गो. — B सुरहूं. — W सुहा-
रसेण.

24^२ ABNRSTU उप०. — A omits भदूं;
B शंद.

24^३ A उपवीश्य भै०, B omits भै०.

24^४ AWSU काअच्छं, B अत्तर्यं.

24^५ STU वि. — T विअसे. — P अत्य-
रिं, SU अच्छेर, T अच्छरिअं.

25^a OSTU वि. — T ससणं. — B वसु-
धा०. — W वङ्गवं, N वतिष्ठं.

25^b B उंभेमि, O यंभेमि, T यंभेमि. — AB
PNR रविस्स, T रहं रहणो. — B
रण०, SU गहूं. — B गहृदे, P गाभृदे,
ST गाहृदे.

आणेमि जक्खसुरसिङ्गगणङ्गणाओ
तं णात्यि भूमिवलए मह जं ण सञ्चं ॥ २५ ॥
ता भण किं करीअटु^१।
राजा । विदूषकं विलोक्य^२ । वअस्स भण^३ । कहिं पि अपुवं दिटुं महिला-
रदण^४।

विदूषकः । अत्यि एत्य दक्खिणावधे वच्छोमं णाम णाअरं^५ । तर्हिं मए
एकं कण्ठारदणं दिटुं^६ । तं इध आणीअटु^७।
भैरवानन्दः । आणीअदि^८।

राजा । अवदारीअटु पुण्यमाहरिणङ्को धरणीदले^९।

भैरवानन्दो ध्यानं नाटयति^{१०}
ततः प्रविशति पटाक्षेपणं नायिका^{११} । सर्वे उ वलोकयन्ति^{१२}
राजा । अहह अच्छरिअं अच्छरिअं^{१३} ।

25^c W जक्खुं, STU सच्छमुरं । — P गण-
गणाओ.

25^d S णंतिभुवणे, TU एत्य भुवणे । — ABR
सज्जं, NOSTU सङ्कं.

25^e B भणए, S भणाटु । — A करटु, BW
कोरटु, P कोरवो, NT करिअटु.

25^f ABPW NOR omit.

25^g AS omit वअस्स । — N तुअ, R तए,
SU कहेहि, T तुए instead of भणा.

25^h S अ कहिं, B किमणि, PWO किं पि,
STU कि । — B अउव्य, PW अउव्यं.

— STU दि^० अ^० । — A कणा^० । —
MSS. रअणं । — N म^० दि^० । — O

(and R in the translation) adds
विदू दिटुं दाव राजा कहेहि.

25ⁱ N omits. — RT omit एत्य । — AB
PWNOR वहे, ST यहे, U यथे । —

A वत्साम, W वत्योवमं, STU व-
च्छोमो.

25^j N omits. — AO अपुव्यं, B अउव्यं
instead of एकं । — W कण्ठाया^०, STU
कण्ठाया^० । — MSS. रअणं.

25^k A राजा त. — MSS. इह. — ST आ-
णेटु भैरवाणांदो, U भद्ररं आणेटु.

25^l O आणिअदि. SU omit; T आणिज्जड.

25^m SU omit राजा. — A अवदारियज्जटु,
B अवियारिज्जटु, PW रिज्जटु, NU

तारोअटु, O आरिज्जटु, T अमिटु. —
BPO धरणा^०, SU भहो^०, T omits. —
APW यलंमि, BNR अले. SU अलं.

25ⁿ BPSU omit भै^०. — STU निमोलि-
ताहो ध्यानं नां.

25^o, ¹² A कटाक्षेपण, U शत्यपटा^० । — A
सर्वे द्वित्रमवं, BR आलो^०, O सर्वेष्ववं,
STU सर्वे साम्यवं पश्यति.

25^p A अणह. — P अत्यरियं अत्यरियं, O
अच्छरिअं once only, R अ^० once only,
SU omit; T अच्छरिअं २.

जं धोअज्ञणसोणलोअणजुअं लग्गालअगं मुहं
हत्यालम्बिअकेसप्लवचए दोलन्ति जं बिन्दुणो ।
जं एकं सिअअच्चलं णिवसिअं तं एहाणकेलिट्टिआ
आणीआ इअमब्मुएङ्गजणणी जोईसरेणामुणा ॥ २६ ॥

अवि अ^१ ।

एङ्गेण पाणिणलिणेण णिवेसअन्ती
पोत्तच्चलं घणथणत्यलसंसमाणं ।
चित्ते लिहिज्जद् ण कस्त् वि संजमनी
अणेण चङ्गमणओ चलिअं कडिलं ॥ २७ ॥

विट्ठूषकः ।

एहाणावमुक्काहरणुचआए तरङ्गभङ्गक्खअमणइणाए ।
ओलंसुओलासितणुल्लआए मुन्देरसङ्गसमिमीअ दिट्टी ॥ २८ ॥

26^a N °सोणुं. — A °जुं. B °युं, P °कुं
वं. — A लग्गायलयं. B भग्गा°, R लं-
वा°, STU लंबाल°. — T °कगं.

26^b S अत्या°. — ABPNORU °लंबिदं,
S °लंबिय°. — N °पल्लभ°. — NR
दोल्लंति, S बोल्लंति, U बोलंति.

26^c ABPNOR सिच°. — ABPWO °व-
सिदं, N °असिदं, R °वसिदा. — B त-
म्हाणकेलिट्टिदो. — APWNORSU
ट्टिदा.

26^d ABPWRSTU आणोदा, NO आणिदा.
— ABNORTU °भुदेङ्ग°, P °भदिङ्ग°,
W °धुदिङ्ग°, S °भुदंग°.

27^a N एकोण. — A निवेसिउण.

27^b A पोत्तिच्चलं, PWOSTU वत्यच्चलं, N पो-
त्तच्चलअपि. — B घणथणाङ्गल°, N घ-
णत्यणसंस°, S घणथणंणणसं.

27^c APWOR लिहिज्जदि, B लिहंज्जदि, N
लिहज्जदि. — O व.

27^d ANORSTU चंकमणदो, B चंकमणचल्ल-
दो, P °णदे, W °णिदो. — AWNR
चलिदं, B omits; P चडिदं, O वलिदं,
S सिठिलं, T सिटिलं, U सिठिलं. —
B चडिल्लं, ST कठिल्लं, U णिअंबं.

28^a P तथा instead of विट्ठू°. — B होणा-
विमुक्का°, N छ्वाणसुक्का, S °घमुक्का°.
— STU °भरणु°, U °भलणु°. — STU
°णुज्जलाए. — NR तरंगसंग°. — ABW
NORSTU °कवद°, P °किवद°.

28^b APWOR उल्लंसुउल्लासि°, B दुल्लंसुउ°, N
उल्लंगनु°, SU °उल्लासि°. — A °तणुल्लदाए,
B °घणुल्लाए, P °घणुल्लभाए, W °यणु-
ल्लदाए, N °अगुकभाए, OS °यणुसदाए,
R °यणुलभाए, TU °तणुलदाए. — AW
°मिमीइ, BR °मिमीए, ST °भमौए, U
°मिमाए. — STU दिं.

नायिका । सर्वानवलोक्य स्वगतम¹ । एसो महाराओ को वि इमिणा गम्भीर-
महुरेण सोहासमुदरेण जाणीअदि² । एसा वि एटस्स महादेवी त-
क्षीअदि³ । अङ्गणारीसरस्स वामझे अकधिदा वि गोरी मुणीअदि⁴ ।
एसो वि जोईसरो⁵ । एस उण परिअणो⁶ । विचिन्त्य⁷ । ता किं ति ए-
दस्स दइदासहिटस्स वि दिटी मं बहु मखेदि⁸ । इति च्यं वीक्षते⁹ ।
राजा । विद्युषकमण्वार्य¹⁰ ।

जं मुक्का सवणनारेण सहसा तिक्खा कडकवच्छडा
भिङ्गाअटुअकेअअग्गमदलहोणीसरिच्छच्छवी ।

28¹ A स्वगतं चिंतयति.

28² APWSTU एस. — B राय. — B इ-
मणा. — A गंभीरसाणेण, B रभीरमहु-
रसरस्स, O महुर. — B सोहू. —
PNORS समुदाणा. — APNR जा-
णिज्जदि, B लक्खीयदि, O लक्खीभदि,
SU सुणिज्जद, T मुणिज्जद.

28³⁻⁵ T omits. — B एसा य, R omits वि.
— A एटस्स महारायस्स, B एतस्स. —
O देर्व, S देवि ति, U देवि ति. —
AS तङ्गेमि, P लक्खीयदि, W लक्खीयदि,
N तक्खीअदि. — SU शारोसरोस्स;
U adds हरस्स, ANOR add विअ after
अद्ध. — B विश्वमदेसु, O वामअर्ज्ज. NR
omit. — AB कहिया, PSU अकहिदा,
WNOR भकहिआ. — W इ. — A
गोरि ज्जेव, SU देवी गोरी. — A जा-
णोज्जदि. PW सुणिज्जदि, NR सुणीअ-
दि, O सुणिज्जदि, SU ज्जइ. — A
एसो को वि.

28⁶ N सो एसो. — A omits उण. — B
परि० एस एव परियणो.

28⁷ A विचिन्त्य नायिका, W omits.

28⁸ AON ति, B ति, WT omit. — B इ-
स्स. — PWNR महिला०, OSU दह-
आ०. — A सचिहिटस्स, SU सहिअस्स,
T सहिअस्स. — N omits वि. — A
दिठिणो, P दिटू. — AB omit मं.
— SU मखेदू, T मणेदू.

28⁹ U omits. — A चस्तं, B शास्तं, P च्यं-
शं कटाक्षसहितं, NO चृत्यज्जं, R असं,
T त्यजं.

28¹⁰ A विद्यू० प्रति, B मवकार्य०. — BO add
सदाए.

29^a STU सवणतरंगि. — A तरसा, NR
तरला०. — S कछच्छ०.

29^b A भिंगाछिठिद०, B भिंगाअट्टिद०, P भिं-
गाछिटुद०, W भिंगाछिटुद०, NR भिंगा-
अट्टिद०, O भिंगाकड्ठिद०, S भिंगाएट्टिअ०,
T भिंगावट्टिअ०. — ABPWSTU ज्जे-
दाम०, N ज्जेअग०. — B सलक्षवी, W
सरिस्स०, NRS छई०, T गलहोणोस-
रसछई०.

तं कप्पूरसेण गं धवलिओ जोगहाइ गं गहाविओ
मुक्ताणं घणरेणुण ब्र छुरिओ जाओ म्हि एत्यन्तरे ॥ २९ ॥
तथैव^१। अहो से रुवसोहा^२।

मसे मज्जं तिवलिवलिअं डिभमुटीअ गेज्जं
गो बाहूहिं रमणफलअं वेटिं जाइ दोहिं ।

रोत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं

ता पच्चक्खं मह विलिहिं जाइ एसा ण चित्ते ॥ ३० ॥

विदृशः । कधं एहाणधोदविलेवणा वि समुक्तारिदभूसणा वि रमणि-
ज्ञा^३। अध वा^४।

रुवेण मुक्ता वि विहूसअन्ति ताणं अलंकारवसेण सोहा ।

29^a STU ता. — NSTU रेण. — ST गु.
— ABPWOR धवलिदो, N धवलीदो.

— W चुप्हावि, RTU जोगहाअ, S
जोगहाए. — STU गु. — ABPWORT
गहाविदो, N छादो णदु जाह्नए.

29^d A रेणुणि, B रेणुय च्छ, NSTU रेणुणे.
— ABPNWOR छुरिदो. — MSS.
जादो. — A सि.

29¹ AU omit. — BR विद्वं तथैव, PW
विदृशः तथैव राजा, N विद्वं, O विद्वं
तथैव, S तह अ, T तहेव.

29³ A omits. — T omits अहो. — B
उमणै, O इमणै, T शदाए. — WNOR
रुअ. — TU add षेक्ख.

30^a AO मज्जं, B उज्जं. — A वलिं, B
घलयं. — A हिभं. — AW मुट्टैइ,
BNRU मुट्टैए. — A गिह्नं, B गिज्जं,
O गेज्जं, S गज्जं, TU गेग्हं.

30^b A बाहूहिं, T वाहूहिं. — U जच्छा. —
AT वेटिं, BNU वेटिं, PWO वेटिं,

R वेटिं, S वेटिं दोहि जाइ, ABP
WNR जादि.

30^c N क्षेत्रं, U च्छत्रं. — BR तरुणि.
— T पसदि. — ABW किज्जमा, P
किज्जमा, N दिज्जमाणावमाणं, O
दीअमाणोपं.

30^d N पच्चक्खं. — ABPOS मम, W महि.
— AORSTU विलिहिं, B लिलिहिं,
PN लहिं, W सिहिं. — ABPW
NOR जादि.

30¹ BPNOR omit विद्वं. — P कथं, STU
कहं. — P एहाणा, T एहाअ. — P
धादं, N धातिदं, OSTU धोआ, R
धोविदं. — ANRSTU omit वि. —
SU समवदारिअ, T समोसारिअ. —
B विभूसणा, P विभूसणा, NOR वि-
चूसणा.

30² BPWNORSTU अह. — SU व.

31^a B सुक्ताउविभूसिरुवेणयंति. — A रुवेण
मुक्ताउ, PO जा रुवमुक्ता, NR जे (R ते)

णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥
राजा । एदाए दाव एटं^१ । जदो^२ ।

लावणं णवजच्चकच्चणणिहं णेत्राण दीहत्रणं

कसेहिं खलिअं कवोलफलआ दोखरडचन्दोवमा ।

एसा पञ्चसरेण कट्टिअधणुहरडेण रक्खिज्जरे

जेणं सोसणमोहणप्पहुइणो विन्धनिमं मग्गणा ॥ ३२ ॥

विदूषकः । विहस्य^१ । जाणादि रच्छावादो लुक्षीसोडीरत्रणं^२ ।

राजा । विहस्य^३ । पिअवअस्स कधेमि दे^४ ।

रुभसुक्का. — A omits वि; N ण, STU हि. — PRSTU विभूं, W वि-हूसियंति, O वहूसूं.

31^b B चंसग्गस्स. — STU ण instead of वि. — MSS. ओलदि. — N भूसणाहिं, O भूसणेसुं.

31^c B एथाए तत्त्वेत्, P एदाए एटं रुवं दाव, W एदाए एव दाव, N एदए दाव एव्वं, O एदाए एटं दाव, STU एव्वं एटं ए-दाए दाव.

31^d B यतः, STU omit.

32^a N लाखंण. — A कंकणा.

32^b BW खलिदं, P थलिदं, O क्खुडिदं, N विडिदं, R खडिदं. — N कुओलं, RSU क्खओलं. — AU फलिआ, NT फलए. — AWO दोहंड. — APWNR च-डों. — NST घमा, O घ्यमा.

32^c AW संथिदं, B कट्टियं, PN सज्जिदं, O कट्टिदं, R सज्जिदं, SU क्सिसिअं, — T रच्छं. — B यणुं, PN ध-णुदं, ORT ध्यूदं. — NT रक्खिज्जर्वं.

32^d A तेषं, P जणं, T जाणं. — A सोसहं. — MSS. घ्यहुदिणो. — A विंधंदि, B बंधंति, W विंधिति, NRSU वि-ञ्जंति, O विजंति, T भिंदंति. — B मग्गणो.

32^e A तथा एवं विहस्य, B एवं विहस्य, P तदा ततः एवं विहस्य, W एवं तदो विहस्य, N एयु एटं विहस्य, T omits.

32^f A जाणेमि रथ्यासु लुंठदि तुह सोडोरत्तणं, B जाणइ रथ्याउलंबलुबीसोडोरत्तणं, P जाणादि य्वेव रथ्यासु तुह लुटुदि सोडार-त्तणं, W जाणेदि ज्जेव रक्षावाकाए (वा is cancelled) से लुट्टिज्जइ सोडोरत्तणं, N जाणो इक्कावादे तुह सोडिरत्तणं, O ए-व्वं जाणो रथ्याए पलोट्टुदि ये सुंदेरत्तणं, R जाणो रक्षावादे तुह सोडोरत्तणं, SU जाणो रक्षावाएण तुह सुंदरं विक्षिदं सोडो-रत्तणं, T जाणो रक्षाव्वक्कभणेण विक्षिदं तुह सोडोरत्तणं.

32^g AN omit.

32^h ABPNSTU कहेमि, O कहामि. — A ते and adds सुणा, BO add सुणा.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं
 पञ्चाअन्ती उण तणुसिरिं भाइ णेवच्छलच्छी ।
 इन्थं जाणं अवअवगआ का वि सुन्दरमुहा
 मणे ताणं बलइअधृण णिच्चभिच्चो अणङ्गो ॥ ३३ ॥

अवि अ^१ । एदाए^२ ।

तहा रमणवित्यरो जह ण ठाइ कञ्चीलआ
 तहा सिहिणतुङ्गिमा जह णिएइ णाहिं ण हु ।
 तहा णअणवडिमा जह ण किं पि कणुप्पलं
 तहा अ मुहमुज्जलं दुससिणी जहा पुणिमा ॥ ३४ ॥

देवो । अज्ज कविज्ञल पुञ्चिअ जाण का एस चिं^३ ।
 विदूषकः । तां प्रति^४ । एहि मुद्दमुहि उवविसिअ णिवेदेहि का तुमं ति^५ ।
 देवो । आसणं इमाए^६ ।

33^a N गुणगुणालं । — ABPWNORSU
 किंदं, T किंअं.

33^b P संत्यायंदौ, W सकायंतो, SU गुच्छाक्षं-
 तो, T पश्चाक्षंतो । — APWO omit
 उण; BN पुणा । — APWO तणुगुणा^०
 — AB ठादि, PWNOR भादि, SU
 ठाह.

33^c B इङ्कं । — N भवजवं, T णावयनं । —
 MSS. गदा । — N कापि । — T दुंदेरं.

33^d ANR वलइदं, BW वलइवं, T वल-
 यि^०, U वलइयं । — O मिच्चो, T
 मुच्चो.

33^e W अचं च, B omits अ.

33^f N omits.

34^a N रमहारमणा^० । — AB विछरो । — BW
 ठादि, O ठाह, SU माद् । — BPWOR
 लदा, N लंदा, T कंचालआ.

34^b BW सिहण, R सिणिहं, STU अ अ-
 ण^० । — ABPRSU ण एह, N ण एह,
 O णिरेह । — A लहु, NRSU मुहं.

34^c B णायणिवटिनीं जह णां, T जह ज णा-
 — STU कि.

34^d B तह । — A दुसिसिणो, N दुसैतणो.

34^e A देवो कपिंजलमाह भज्ज कविजणा,
 STU कहंजल । — T पुछिसु । — S ज्ञा-
 याह्न, T जावयाम, U जाक्ष । — T
 एसे.

34^f BNR भथ वा, O भह वा instead of
 विदूषकः । — A तामाह, W भथ तां
 प्रति, S वि^० होहु तां प्रति, T वि^० होहु
 २ भहं जच्य पुञ्चिसं तां प्रति, U वि^०
 होहु २ तां प्रति.

34^g WU उण^० । — STU विस । — A णि-
 वेदेहि, B णविदेहि.

34^h A विभमलेखा, P वि^०, BT omit देवो;

विदूषकः । एदं मे उत्तरीअं⁵ ।

विदूषकनायिके वस्त्रदानोपवेशने नाटयतः⁶

विदूषकः । संपदं कर्धीअटु⁷ ।

नायिका । अत्यि एत्य दक्षिणावधे कुनलेसुं सअलजणवल्लहो वल्ल-
हराओ णाम राआ⁸ ।

देवी । स्वगतम⁹ । जो मह मादुच्छओ भोदि¹⁰ ।

नायिका । तस्म घरिणी ससिप्पहा णाम¹¹ ।

देवी । स्वगतम¹² । सा वि मे मादुच्छआ¹³ ।

नायिका । विहृय¹⁴ । तोहिं अहं खलखण्डेहिं किणिदा दुहिद त्ति बुच्चामि¹⁵ ।

देवी । स्वगतम¹⁶ । ण हु ससिप्पहागभुप्पत्ति अनारेण ईदिसी रूवसो-

NR राजा, O विच^a. — ABWORS 34⁹ A ततो राज्ञी, P राज्ञी, T omits. — इमौए, P इमौय, U भमौए.

34⁵ T omits विदू. — A एतत् भमोपरिधा-
नवस्त्रमेव, B एवं मे उ^b, W ता पुछिय
जायिस्थं एदं मे उ^b, U इदं. — NR
add आसणं.

34⁶ A ततः विदूषकनायिको, B नायिका, P
विदूषको नायिकाया, T देवीविदू. —
B वेशन, P वस्त्रदान, S वेश. — BP
नाटयति. — W adds नायिका उपविशति.

34⁷ AP विभ^c, SU राजा instead of विदू.
— B संपदं. — APWNR कहिज्जदु,
BO कहौभटु, S कहिज्जदु, T कहिज्जह,
U कहिज्जउ. — W adds का तुमं ति.

34⁸ B अत्या इह. — AP omit ए^d द^e; B
दक्षिणापहे, W वहे, N वत्सोमणामणाअरं,
OR वच्चोमं णाम णाभरं instead of द-
क्षिण^f; SU omit द^e; T षहे. —
ANSU लेसु, B लेशो, P लेशुहु, O त-
हिं कुनलेसो, T ज्वेदलेसरो. — N omits
वल्लहराओ.

34⁹ A स्वगतं चिंतयति.
A स्वगतं चिंतयति.

34¹⁰ AWO माउ^b, B माउछंड, P माउत्यउ,
N माउतिओ, R माउसिओ, T मे मा-
तुओ. — A होई, B होड, PWNOR
होइ. STU omit.

34¹¹ BW घरणी, N गहिणी. — A सस-
पिणी, N ससिप्पहा णाम देर्ह.

34¹² AP विभ^c, B omits; N राज्ञी. — P
omits स्व^b.

34¹³ W वि हु, T यि. — A मम मछिया
होई, BWOS माउ^b, P माउट्तुआ, NR
माउसिआ, T माउसोआ, U माउसिच्छआ.

34¹⁴ A विहृयाह, T omits.

34¹⁵ STU omit अहं. — B खंडेहि, W
क्खंडेहा, O खलिं, NR खडिं, SU के-
लिं, T कलकंटेहिं. — A किदा, BP
WOR कोदा, N omits, T कोडाविदा.
— A दुहि, NRSTU दुहिदे, O दुहिदु
— A मुच्चामि, N बुद्धामि, SU उ-
च्चामि, T omits.

हा¹⁷। ण हु विदूरभूमिं अन्नरेण वेरुलिअमणिसलाआ णिप्पज्जदि¹⁸। प्रकाशम्¹⁹। णं तुमं कप्पूरमञ्जरी²⁰।

नायिका अधोमुखी तिष्ठति²¹

देवी। एहि बहिणिए आलिङ्गसु मं²²। इति परिष्वज्जते²³।

नायिका। अम्महे कप्पूरमञ्जरीए एसो पठमो पणामो²⁴।

देवी। अज्ज मरे भेरवाणन्द तुज्ज्ञ पसाएण अपुवं संविहाणां अ-
णुभविदं बहिणिआए दंसणेण²⁵। ता चिद्रुदु दाव पञ्चदस दिव-
साई²⁶। पञ्चा द्वाणविमाणेण पुणो णइसमध²⁷।

34¹⁷ BW हि, P खु, O ह, T omits. — B चिस०, T ण्मा. — A गम्भोप्य, B एप्सुप्य, P गब्मुउप्य, W गग्मसंत-
रेण. — B omits इदिसा- भूमिं अन्न-
रेण. — A इदिसा, STU इरिसी. —
A रुपरेहा, P रुभरेहा, WNOR रभ०,
SU सोहा. — NR add भोढि.

34¹⁸ W णो. — P हु खु, W वा, O ह.
STU हि. — A विदूर०, PO विदूर०,
W विदूरभूमिगब्मुप्यतिमंतरेण, NR वेरु-
(R डु)लिअभूमिगब्मुप्यतिमंतरेण. — B
वेरुहिय०, P विदूरशिलाया, O वेरुरिख०,
R वेरुलिअ०, SU वेरुरिआ०, T वेरुरीआ०,
— AO गणिसिला. — PW णिप्प-
ज्जंति, SU उप्पज्जदि, T णिप्पज्जदि.

34²⁰ BO omit ण; P न, T ण ह, U ण
हु. — B तुवं, P तु, NR तुअं. — A
जरिति.

34²¹ W अहोमुहो चिद्रुदि, NR लज्जते अधो०,
T अथोमुखं.

34²² AP विभमलेखा, WSU omit देवी. —
B एहि २. — APO बहिणि, B बहि-
णिया, S भगिणि, T भविणि, U भद्रणि.
— N आलिंगःस, R गोमु, S गोमि
omits मं; TU ग.

34²³ AP इत्युत्थाय. — W परिष्वज्जते, U प-
रिष्वज्जति.

34²⁴ A omits. — BN अम्मो, P अंब, W
अम्ह, O अम्हहे. R अज्जे, S अंज्जे, TU
omit. — W एस कप्पू. — B सो, S
एस. — BP पठम, R पठमो, S पुडमो,
T पुटमो, U पुठमो.

34²⁵ A omits देवो-संविहाणां. — P छिभ०,
U omits. — T अम्मए instead of
अज्ज मए. — O भद्व० मए, S मे भेर०,
B भेरवाणदा, N णंदप्पसाएण, R णं-
दप्पसादेण. — O तुज्ज, S तुज्ज, U तु-
हु. — B पसाए, S णसादेण, T पसा-
देण तुहु. U omits. — PW अउव्यं. —
P विहाण, STU ण्हाण. — A अनुभूतं,
O अणुहूदे. — AP बहिणो, B बहि-
णाआए, NR कप्पूरमञ्जरी, SU भहिणिआ,
T भद्वाए.

34²⁶ BNR omit ता; O ता एसा. — S चि-
द्रुड. — B चवि, O दाच. — ABPWO
पंचसत, S पंचहाड, TU दहाड. — AP
दियहा, B दिवहा, WO दिवहाड, NR
दिवहावं, SU दिअहाड, T दौवसावं.

34²⁷ B ज्ञाणविवाणे. P द्वाणविखाणे, O
साण०, SU द्वाणेण. — P उणो, N यु-

भेरवानन्दः । जं भणादि देवी²⁸ ।

विदूष्कः । राजानसुहिष्य²⁹ । भो अहे परं दुवे वि वाहिरा तुमं अहं च³⁰ । जदो एदाणं मिलिदं कुडुचं वट्रदि³¹ । जदो इमाओ दुवे वि बहि-
णिआओ³² । भेरवाणन्दो उण एदाणं संजोअअरो अच्छिदो मह-
गिधिदो अ³³ । एसा वि महीदलसरस्ती कुट्रिणी देहनतरेण देवी जेव³⁴ ।
देवो । विअकवणे णिअजेट्रुबहिणिअं सुलकवणं भणिअ भेरवाण-
न्दस्स हिअइच्छिदा सवज्जा काद्वा³⁵ ।

गो वि, R omits. — A गणस्थ, B
गाङ्गस्स, N गोःस्थ, SU गस्त्व, T गाङ्गः-
सदि.

34²⁸ A भैं वददि जा जेण यद्गणादि, P भण,
WT भणादि, S भणाद्. — TU दे·भौ.

34²⁹ B omits विदूं. — A नसुहिष्याह.

34³⁰ WTU omit भो, NR भो वअस्स, T व-
अस्स. — A अस्स, S अह्ने खु. — P
पुं, W परं इत्य. — A दुवे corrected
to दुवो; B दुए, P दवे व. — A बाहै, N
बहिष्य, S वाहिआओ, T वाहिआ राजा,
U बाहि । रा ।. — S omits तुमं अहं च.
— BW तुं, O तुङं. — OTU अ. —
NR एत्य instead of तुमं अहं च.

34³¹ AW कुंबं, B कुटंबं, P कुंटं, N कु-
दुंबं, T कुठुंबंअं, U कुहुंबअं. — STU
वट्रद.

34³² B यदो, W omits. — AWNORSU
इमीओ, P अमौतुं, T एदो. — AWO
दो वि, B दा वि, P दो अ, T दुवे दुवे,
U omits वि. — A बहिणी, B बहणीणा,
P वेहिणीतु, O वहिणीओ, SU भद्रणीओ,
T बहिणीओ.

34³³ A omits उण; P पुनः एतयो, N एदाण,
TU ताणं. — A संजोगं, B संजोवरो.

— ABPWSU अग्निदो. — A महा-
अग्निदो, BPW महग्निदो, N मणिदो,
O मग्निदो, R मणिदो, S महाविदो,
TU omit. — T omits अ.

34³⁴ T विदूं एसा. — A omits वि; W विय-
णा, U वि. — A महियलं, BWNOR
STU अलं, P तलं. — MSS. गरस्सर्वं;
NR add अ. — A कुट्रिणी, R कुदणी,
T संभली अ. — B omits देहन्तं जेव;
W transposes देवो जेव देहन्तरेण. —
A कुट्रिणी instead of देवो. — A
जेव, P घेव, NR जेव्व, O ज्जेव, STU
एव. — W adds वट्रदि.

34³⁵ A विभंविचक्षणामाह, P विभौ. — A
वहिणीं, B वहिणिभय, P वहिणीयं, W
वहिणिय, N वहिणीअ, O वहिणिआए,
S वहिणीं, T भविणीं, U भविणीं. —
B सुलक्षणाए, P सुलक्षणं, O सुल-
क्षणाए. — B भणियं, P भणिया,
W भणोय. — N भेरवाणांद. — A
हियद्विदा, B इच्छिया, POR हि-
अभट्ठिआ, N हिभट्ठिदा, SU हिभआ-
च्छिआ, T omits. — A पुञ्जा, P स-
पुञ्जा, WNR सपञ्जा, S पूञ्जा, T अ-
ञ्जा. — ASU काअच्छा, B कदेच्छा.

विचक्षणा । जं देवी आणवेदि³⁶ ।

देवो । राजानं प्रति³⁷ । अज्जउत्त पेसेहि मं जेरा अहं बहिणिआए एदाव-
त्याए गोवच्छलच्छीलीलाणिमित्तं अन्तेऽरं गमिस्सं³⁸ ।

राजा । जुज्जटि चम्पअलदाए कात्यूरिआकप्पूरेहि आलवालपूरणं³⁹ ।
नेष्ये⁴⁰

वैतालिकयोरेकः । सुहाअ संज्ञा भोदु देवस्स⁴¹ ।

एअं वासरजीवपिरडससिं चरणंसुणो मरणलं
को जाणाइ कहिं पि संपइ गअं पत्रमिम कालनारे ।

जाआ किं च इअं पि दीहविरहं सोजण णाहे गए

मुच्छमुहिअलोअण व णलिणी मीलनपङ्केरुहा ॥ ३५ ॥

34^a BSTU omit. — A देवि, O आ० दे०.
— A adds ति भेरवानंदेन सह निष्क्रान्ता
विचक्षणा, P adds इति निःक्रान्ता
भेरवानंदेन सह, W adds तं कुणोमि, O
adds तं कुणामि.

34^b AP राज्ञो, BWSTU omit. — A रा-
जानमाहृ.

34^c A ता अज्ज. — B पडिउंजसु, NR
पेसिहि, O पडिणीउंजसु. — U omits
मं. — ABP जेयाहूं, W omits अहूं,
STU omit जेया अहूं. — AP बहिणीए,
W बहिणीए, O बहिणीआ, S भद्रणि-
आए, T भअणिआए, U बहिणिआ. —
B यदावत्याए, N वच्छाए. — NT ल-
छि०, O omits लच्छि०. — A कंगेऽरं
गमिस्सि.

34^d B तुञ्चदृ, O जुज्जदृ यवं, STU जुज्जदृ.
— B चंपइ०, OT पंचअ०, U चंपइअ०,
N चंपलादाए, ST लआए. — A कङ्कू-

रिया०, W कप्पूररसेहि०, NU कत्यूरीआ०,
T कत्यूरीकप्पूरेहि०. — PNR परिपू-
रणं.

34^e A नेकः प्राह, P वैतालिको. — A सुह-
सुंज्ञा, B संज्ञा, P only सुन्ज्ञा, WS
सुहसंज्ञा, O सुहा संज्ञा, U सुसंज्ञा. —
OSTU होदु. — O adds जटो.

35^a MSS. एदं. — BNORT ज्ञोज्ञ०. — A
चंदंसुणो.

35^b ABPNORT जाणादि. — S कहिं खु,
TU वि. — ABPNOR संपदि गदं,
T संपडि. — O यत्तेमि.

35^c MSS. जादा. — A इसं. — ST वि. —
B विरहे, NR विरहा. — B साज्ञा,
W सोउण, NR सोण, O णाऊण, T
सोहेण. — B णाधे. — ABPNOR
गदे.

35^d BWNOR णिहा०. — BNR सुहिद०.
— NSTU लोअणे. — B त्य ग०
मीलंति०, NU मीलतं०.

द्वितीयः ।

उग्धादिज्जन्मति लीलामणिमअवलहीचित्तभिज्ञीणिवेसा
पलङ्गा किंकरीहिं उडुसमअसुहा पाथरिज्जन्मति झ्रत्ति ।
सेरन्धीलोलहत्यकुलिचलणवसा पट्टसदो पअटो
हुंकारो मराडवेसुं विलसइ महुरो स्फुतुद्वन्नणाणं ॥ ३६ ॥
राजा । अम्हे वि संझं वन्दिदं गमिस्सामो^१ ।

इति निष्क्रान्ताः सर्वे^२ ।
प्रथमं जवनिकान्तरम्^३ ।

36^a A द्वि॒ वैतात्तिकः, P omits द्वि॑; W द्वि॑ पठति. — B उग्धाडं । जंति, N उग्धाडिअंति, R उग्धाडीअंति, TU उग्धाडि॒. — O वडही॑. — B चित्तभित्ती॑ खण्डेशा, W चित्ति॑, N भित्ति॑.

36^b SU विकरोहिं. — BW उड०, ORSU उदु०, N रासमअ०, T टदु०. — P स॒ हा॑. — A पठरिज्जंति, B पंकुरिज्जंति, N पठरिज्जंति, T पाथरिज्जंति, U पत०. — A जंति.

36^c A सेलंयौगंधृत्य०, T सेलंधीलोहृत्यांगुलो०. — S वलण०. — BO पट्टवादो, W पट्टसदो,

N पट्टनादो, R पट्टणादो, SU बट्टभादो, T बट्टादो. — STU पवट्टो. 36^d S टंकारो, T झंकारो, U संकारो. — B मंडसुं, P मंडपेसुं, NR मंडलेसुं, O मे॒ दिरेसुं, STU मंडणेसुं. — MSS. विल-
सदि॑. — A महुरो, SU मुहलो, T मु-
हरो. — R तुटुडु॒, S रुटुडु॒.

36^e O सा अम्हे. — B सज्जां, O छं. — TU पविसामो.

36^f ABOS इति परिक्रम्य नि०.

36^g N इति प्र०. — PWSTU यवनिकांतरं.

ततः प्रविशति राजा प्रतिहारो च^१

प्रतिहारो । परिक्रामितकेन^२ । इदो इदो एहु महाराओ^३ ।

राजा । कतिचित्पदानि गत्वा तामनुसंधाय^४ । तहिं सु अवसरे^५

ग द्वाणाहि तिलनारं पि चलिआ सुत्या णिअच्छत्यली
थोउबेल्लवलीतरङ्गमुअरं करादो तिरिच्छ द्विओ ।
वेणीए उण आणणेन्द्रभमणे लज्जं घणालिङ्गणं

जाआ तीअ चउबिहा तणुलआ तंसं पुलन्नीअ मं ॥ १ ॥

प्रतिहारो । स्वगतम^६ । कधं अज्ज वि सो ज्जेव सिरितालीपत्तसंचओ ता-
ओ ज्जेव अक्खरपंतीओ^७ । ता वसनावण्णणे सिदिलआमि से त-

०^१ C ओ ॥ ततः । — BWRSU प्रतोहारो.

०^२ BO omit प्रति० । — PWOST परि०
प्रति० । — C परिक्रम्य, NU omit.

०^३ NOR इदो once only. — BCS omit
एहु; T स्त्य, U एव्व.

०^४ BN omit राजा. — N कानिचित्पदानि.
— BW दत्वा. — B तामनुसंधाय । तां
स्त्वा, U तामनुध्याय.

०^५ B तहिं खलु, OR जं तस्सं क्षु, N क्षु
१^६ C भठाणाहि, W णो ठाणाहि. — B
लंतरं, C तलंतरं. — BSU वि, T
omits. — BCPWNOR चलिदा. —
P स्था, SU कुट्टा, T जटा.

१^७ B थोउन्च्चिल्लवलतरंगमुदिरं, CT थोओयेल्लं,
W थोउच्चिल्लं. — CPWOR मुदरं. —
B तिरिच्छु, C तिरित्य, P तिरित्य, W

तिरित्यो, NOR तिरिछु, SU तिरिच्छु.
T यिरिच्छु. — B द्विओ, CPNOR द्वि-
दो, W ठिदो.

१^८ B याणणांदुघडणे, W भवणे, N च्छलणे. —
C लभत्यणा, N लद्धत्यणालिं.

१^९ BCPWNOR जादा. — BN तोए. C
तोइ, W तोइं. — B ततरंगमुदरंधउच्छि-
हा, N चउच्छिध, R चउच्छिभा, T चउ
त्यणाविहा. — BCPWNORT लदा.
— B तिसं, C नंसं, R तस, STU
तिंसं. — BCPWOR वलंतो, N वल-
न्ती, SU पुलंतोए, T पुलत्य. — B मयौ,
CPW मयि, N समं, OR मए, T मई.

१^१ N omits; S आ, U आत्पगतं.

१^२ BO कयं, STU कहं. — B चेत, CP चेव,
W च्छेव, N जेव, OSU च्छेव, R च्छेव,

गगदं आवेसं^३ । प्रकाशम्^४ । दिद्धिं देदु महाराओ ईसीसिजरदाअमाणे
कुसुमाअरे^५ ।

मूलाहिंतो परहुअवहूकएठमुहं दलना

देना दीहं महुरिमगुणं जम्पिए छप्पआणं ।

संचारेना विरहिसु खवं पञ्चमं राअराअं

राउममत्ता रइकुलधरा वासरा वित्थरन्ति ॥ २ ॥

राजा । तदनाकर्य सानुरागम^६ ।

अत्याणीजणलोअणाण वहला लावखकालोलिणी

णाणाविभमहासवासणअरी सोहगगपालित्तिआ ।

रेतेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी

जं जाआ अह वम्महेण धणुहे तिकबो सरो पुळिओ ॥ ३ ॥

T असो च्छभ. — B ताडिसंचतु, C ताडिसचउ, P सिरताडिसंचउ, W सिरिताडिसंचउ, N सिरितालिसंचउ, OR ताडिसंचओ, S सिरिताल०, TU ताल०.
— N ता. — BN च्छभ, COR च्छभ, P च्छेव, W च्छेव, S च्छेभ, T विभ, U वेभ.

1^a B ता वि वसंतवस्तयोण, O वम्महेण. — B सिठिलयाइमि, C सिठल०, P सित्यल०, N सिल०, SU सिफ्लिमि, T सिफ्टिलेमि. — NT omit से. — B तदगा. STU तगाअं. — B reads हिद्ध-आवउज्जं and omits all that follows as far as सा रयणमयी iv. 19⁶⁵; C हियथेवं, P हियदुक्खं, WSTU माणासं, N तगादमावेसं, OR हिअआवेसं.

1^b CWNORT देतु. — C ईसोइ, T ईसिस. — CPORU जरठा०, N जरठा०, T जरगाअ०. — C कुसुमायुरंमि, PWNSU माअरंमि.

2^a W परहुठ०. — P बहु०. — T कंठमुहूलंतो.

2^b C दिंतो, NS दंता. — CP दर्ते. — S

महिरिम०. — SU जम्पिए, T जम्पये. — N छप्पआणं.

2^c C सिंचरिता, PRS रंता. — CW किंचिरायं, NOR किंचिराअं.

2^d C राउमत्ता, P राओमत्ता. — CP व्हरं, WO व्हरा, R व्हण, U व्हरं. — N वसारा. — C विकरंति, N वित्थरंति.

2^e CP omit राजा. — COR तदाकर्य, P तदेताक०, N तदेवाक०. — W पुनस्ता-मनुसंधाय सा०, S omits सा०.

3^a C अकाणो०, N अत्याणा०. — PTU ब-हुला. — PNU लाअखा०.

3^b CWOR लोलाविभ०, SU विभमभंगि०. — C णायरा. — S सोभग०. — C पालटिया, P पालिष्या, W पालिट्या, N पारिकिआ, OR पालंकिआ, SU लित्तआ.

3^c PS णेंच०, NU णेंच०, T णेंतिं०. — PSTU युरो, N उणो. — P संजोवणो, N सिंगासंजोभणो.

3^d CPWNORT जादा. — P व्हभ, N तह.

सोन्मादमिव¹। दंसणक्खणादो पहुदि कुरङ्गच्छी²
 चित्रे पहुटइ ण खुटइ सा गुणेसु
 सेज्जाइ लोटइ विसटइ दिमुहेसुं ।
 बोलमिं वटइ पअटइ कब्बन्ये
 झाणे ण तुटइ चिरं तरुणी तरटी ॥ ४ ॥

अवि अ³।

जे तीअ तिक्खचलचक्खुतिहाअदिटा
 ते कामचन्दमहुपञ्चममारणिज्जा ।
 जेसुं पुणो रिवडिआ सअला वि दिटी
 वटनिते तिलजलञ्जलिदाणजोगगा ॥ ५ ॥

सस्मरणमिव⁴। अवि अ⁵।

— CWNORU मम्महेण. — STU
 धणुए. — CWN संधिदो, POR धुं-
 खिदो.

3^a C दंसणलक्खणादो, W क्खणादो कुरंगठोए,
 S सा कुं.

4^a C बदुटदि, P वहुटदि, W चहुटदि, N वि-
 लुटदि, O विहुटदि, R विहुददि. —
 CNOR खुटदि, P शुटदि, W छुटदि,
 SU तुटइ, T दुटइ. — CNU गुणेसु.

4^b P सज्जइ, NSTU सेज्जासु. — CPW
 लुटदि, NOR लोटदि. — CWNO वि-
 स्टदि, P विसप्पच्छि, R विसदहि, T
 विसप्पइ. — CNORTU सुहेसु.

4^c CPWNO वटदि, R वददि. — CPWNOR
 पभटदि, SU पव°, T विवटइ.

4^d CR जाणे, S झाणेसु, U जाणेनु. — SU
 omit ण. — CWOS तुटदि, P तुटदि,

N तटदि, R टोटदि, T दुटइ, U ति-
 दुइ. — OR तलुणी. — W तरछो.

4¹ CW omit. — SU अवि अ पोणत्यणोए,
 T पणत्यणए.

5^a W तोइ, SU तौए, T तझ. — T नि-
 भाअदिग्ग, U निभाअभो.

5^b O वंदमहुपुंचम°. — STU बाहणिज्जा.

5^c The line in P twice. — C जेसं, P
 जेसुं and जेसि, W जेसिं, N जिसु. —
 C गिपडिया, PWNOR वा. — P स-
 पुणो and सथला. — N च, S अ in-
 stead of वि.

5^d C वटंदि. — W दाणु.

5^{1, 2} U omits. — C संसरं । अवि य, P
 अषि च । सस्मरण, WN सस्म. — PO
 RST omit इव. — OR omit अवि अ.

अगगमिम भिङ्गसरणी णअणाण तीए
 मन्द्वे पुणो कढिअदुङ्गतरङ्गमाला ।
 पञ्चा अ से सरइ तंसणिरिकिखएसुं
 आअणकुराइलिअचावहरो अणङ्गो ॥ ६ ॥

विचिन्त्य^१ । चिराअदि वअस्सो^२ ।

प्रविश्य विदूषको विचक्षणा च परिकामतः^३

विदूषकः । अइ विअकिखणे सब्बं सञ्चं एटं^४ ।

विचक्षणा । सब्बं सञ्चटरं^५ ।

विदूषकः । णाहं पत्तिआमि जटो परिहाससीला खु तुमं^६ ।

विचक्षणा । अज्ञ मा एवं भण^७ । अखो बङ्गरकालो अखो कज्जविआ-
 रकालो^८ ।

विदूषकः । पुरो ऽ वलोक्य^९ । एसो पिअवअस्सो हंसो विअ मुक्कमाणसो करी

6^a U omits verse 6. — C मगमि. — N
 मिंग. — C णायणाय.

6^b ST उणो. — C क्षयिद, P गेढिद, WO
 कठिद, NR कठिद, S घटिदुसरंग, T
 घटोअ. — N न्तरंभ.

6^c C पछा इ दे. — ST omit दे. — CPW
 NOR सरदि, ST संचरद्व तिंस. — C
 निरोकिखदेसु. PWNORS देसु, T देसु.

6^d C 'WN अंडलिद, OR कुंडलिद. —
 NOR अधरो.
 omits, W वि विदूषकं प्रति.

6^e C omits. — P विरयदि, WOR चिरअ-
 दि, N कधं विरभादि पिभवअःसो.

6^f C विदूषकः प्रविश्य विदूषको, OR वि^० प्र^०,
 STU ततः प्रविशति. — PSTU omit
 परि.

6^g W अय, TU अवि. — NO सञ्चं सञ्चं,
 STU omit सञ्चं. — PW add कण्ठ-

रमंजरोए महाराय (P जे) संनिहं (W
 हिदा) पेसिदा (P या) तुमं ति (W
 omits ति).

6^h N सञ्चं. — CP सञ्चतरं, WORSTU
 अं.

6ⁱ C अहो विथक्षणे नाहं, P णो हं. — C
 पदिज्जामि, P पत्तिज्जामि, W पति-
 ज्जामि. N पडिवर्षेमि, OR पत्तिज्जामि,
 SU पच्छेमि, T पतिभमि अटो. — W
 लोला. — N क्लु, OR सि, CSTU
 omit. — C omits तुमं; W तुव.

6^j PSTU ए^० मा. — W एबं, NORSTU
 एञ्चं.

6^k C चङ्गराकालो, and omits the rest;
 PWRS अङ्गर, N अङ्गरतिकालो, O अ-
 ङ्गर, TU अङ्गकालो. — P कज्जावदार^०,
 W कज्जावयार^०, N कज्जकालो, SU क-
 ज्जालाव^०, T कज्जलाह^०.

6^l OR पुरतो. — WOR विलोक्य.

विअ मअकबामो मुणालदरजो विअ घणघम्ममिलाणो दिणहि-
खदीवो विअ विअलिदच्छाओ पभादपुणिमाचन्दो विअ पण्डुर-
परिकबीणो चिटूदि¹⁰ ।

उभो । परिकम्म¹¹ । जअटु जअटु महाराओ¹² ।

राजा । वअस्स कधं पुणो वि विअक्खणाए मिलिदो सि¹³ ।

विदूषकः । अज्ज विअक्खणा मए सह संधिं काढुं आअदा¹⁴ । किदसं-
धीए ताए सह मनान्नास्स एत्तिआ वेला लग्गा¹⁵ ।

राजा । संधिकरणस्स किं फलं¹⁶ ।

विदूषकः । एसा अहिमदजणप्पेसिदलेहत्या जं विअक्खणा आअदा¹⁷ ।

राजा । गन्धं सूचयित्वा¹⁸ । केर्दिकुमुमगन्धो विअ¹⁹ ।

6¹⁰ P एस. — T omits हंसो, P विअ. — CSTU मदं, W मयजलं. — C मुणा-
णं, P मुणालिया०, T विणालः. — W छ, T वि. — N भलियो, S घम्मि-
लाभमाणो. — COR दोभो, P दोवड, N नदिणहिओ, T दिभो. — S omits
विभ. — C विभलितं, PWNOR विभ-
लिभं, SU चिलुलिभं, T लुलिभकावो. —
C पभायं, P पहायं, N प्पहादं, SU
पहादसमभयुं, T पभादसमभयुं. — C
अण्डुरपरिकबायो, S परिकबामो, TU प-
रिकबामो. — STU चिटूद.

6¹¹ C तत उभे, PNOR उभे. — C परिक-
मतः, PW परि० उणहत्य छ.

6¹² O जभदु once only, R जभ once only,
SU जेटु once only, T जेटु ३.

6¹³ C राजा । बो सि instead of this sen-
tence. — P omits राजा. — U भो
वधस्स. — PSU कहं, WN कहिं, T

कह. — PN पुण, S उण, U पुण. —
PWNSTU omit वि. — N मौलिदो.

6¹⁴ CORSTU omit अज्ज. — STU omit
सह. — N काढुकामा. — CW गदा.

6¹⁵ OR किभं. — CO समं तोए, PN
इमोए, W एदाश, R तोए समं मंतंस. —
C मं मम. — W एदा. — ST गभा,
U गदा.

6¹⁶ C राजा तं वक्तोति. — W कारणस्स,
N कलाणास्स, T कलणास्स.

6¹⁷ N omits. — CSTU भभिः. — CW
पेसिदा०, OR पेसिभा०, ST पेसिभ०.
— R omits छं वि०. — C वियक्ष.
Here ends fol. 2; fol. 3 is wanting;
fol. 4 begins विजोए see ii. 9c. —
W वियक्खणागदा.

6¹⁸ N omits, STU omit गं सू०.

6¹⁹ POSU केभर्द०, N केभर०, T केभर०. —
N adds आभर्दि, OR आभर्दि.

विचक्षणा । केर्दईदललेहो एसो मह हत्ये²⁰ ।

राशा । महुसमए कधं केर्दईकुसुमं²¹ ।

विचक्षणा । भेरवाणन्ददिखमनाप्पहावेण देवीए भवणुज्जाणे केर्दईल-
ट्रीए एङ्को दाव पसवो दंसिदो²² । तस्स दलसंपुडेहिं अज्ज हिन्दो-
लअप्पभञ्जणीए चतुर्थीए हरवल्लहा देवी देवीए अचिदा²³ । असं
च दलसंपुडजुअलं उण कणिठूबहिणआए कप्पूरमञ्जरीए पसादी-
किदं²⁴ । ताए वि एङ्केण दलसंपुडेण भअवदी गोरी जेव अचिदा²⁵ ।
असं च²⁶

केअर्दईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिवणसोहिणा जं सिलोअजुअलेण लज्जित्तुअं ॥ ७ ॥

6²⁰ P only Sanskrit. — N केअद्वै, OR केद(० °अ°)ईकुसुमदललेहो ज्ञेव्य, STU केअर्दईकुसुमलेहो. — NSTU omit एसो. — W adds चिदुदि.

6²¹ P म° व हु कहिं, WOR म° किं. N म° कुटो, STU कहं म°. — ST add वि. — PORSU केअद्वै, N केअद्वै, T के-
अर°. — PW कुसमं, N °माद्वै.

6²² W °विखण्ण° instead of °दिखण°, STU omit. — P °तंतप्पभावेण, W °तंतप्प-
हाणण, OR °प्पहाणण. — NO देवी, R देवै. — O भमणुज्जाणे. — PNOR
SU केअद्वै, W केअद्वै, T केअर°. — P झो. — STU omit दाव. — P
एसवो, OR एसओ. — SU दंसिओ.

6²³ N तस्स वि, OR ताए; PN add तीए. — PW दोहिं दल°. — N अज्जुत्तए, ST
omit. — P हिंदोलण°, W हिंडोलयण-
भञ्जणी, N °लयवद्वाणीए, O हिंदोलण, R हिंडोलण, S हिंदोलोजंपअट्टमाणाए,
T हिंदोलअंपउट्टमाणाए, U अंटोलिअमि

पअट्टमाणाए. — PWORT चउत्त्योए, N चउत्त्यिए, SU चउट्टहोए. — W
°बल्लहाए. — STU omit देवी. — W
देवैए देवी. — POR omit देवैए.

6²⁴ TU अ. — ORS °जुअं, SU केअर्दईकुसु-
मसंपुडं, T केअरकुसुमदलसंपुट°. — PW
पुण, STU omit. — N कणिठूब-
हिणआए, ST °भदराहोए, U °बहिणाहोए.
— S पदसादी°. — PW °कदं.

6²⁵ PW NOR तोए, TU तस. — N omits
विखरणवण see ii. 14^b. — U omits
वि. — O भवअदी, SU °वर्द्वै. — OR
गोरि. — P घ्येव, W च्येव, OR ज्ञे-
व्य, STU omit.

7^a PWR केद्वै°, O केदद्वै°, T केअर°. —
WR कुसमं, ST कुसुमसंपुडं, S adds
ताए, TU तए. — P पाहुडं, OR पाहुअं तुअ.
— P सहोइ, W सहोए, STU समोवे.
— P जं कदं, WORSTU येसिदं.

7^b P तं, T णं. — STU सुलोअ°. — PW
OR लंछिदं, T लंभिभं.

इति लेखमर्ययति¹

राजा । प्रसार्य वाचयति² ।

हंसिं कुङ्गमपङ्गपिञ्चरतणुं काऊण जं वच्चिओ

तब्बन्ना किल चक्षवाअधरिणी एस त्ति मण्णन्नओ ।

एअं तं मह दुङ्गअं परिणां दुखाण सिक्खावणं

एङ्गत्थो वि ण जासि जेण विसअं दिट्ठिहाअस्स वि ॥ ८ ॥

द्विस्त्रिवांचयित्वा³ । एदाइं ताइं सवणरसाअणाइं अक्षराइं⁴ ।

विचक्षणा । दुदिओ उण मए पिअसहीए अवत्याणिवेदओ कटुओ
सिलोओ लिहिदो एत्य⁵ ।

राजा । वाचयति⁶ ।

सह दिअहणिसाहिं दीहरा सासदरणा

सह मणिवलएहिं बाहधारा गलन्ति ।

तुह सुहअ विओए तीअ उञ्चिम्बिरीए

सह अ तगुलआए दुब्ला जीविआसा ॥ ९ ॥

विचक्षणा । एत्य ज्जेव एदाए अवत्याए मह महल्लबहिणिआए सुल-

7^a W लेखे समर्ययति.

8^a T एताइं — STU omit ताइं. — PW

7^b STU राजा यहौत्वोद्देष्य वाचयति.

OR मभणरसाअणक्षराइं.

8^a P हंसो. — P उतण. — PWOR कं-
चिदो.

8^b POR दुदोओ, W दुविउ, T उदोवो. —
SU मए उण. — P कटुय. — W सि-

8^b SU भट्टा, T लब्धटा. — W घरणी, R
चक्षवालचरिणि. — S एसे.

लउ, SU सुलोओ. — W लिहिदा.
9^a S एसह. — W दिवस्स. — T दिहणी-

8^c MSS. एदं, S तं एदं. — T मम. — PW
OR दुङ्गिदं, S दुङ्गिअं. — PORSTU

सास, O उंडो, S सा.

“णां, W “णिदं. — S “वअं, TU “पअं.

9^b OS “बलएहि, T मणीवलयेहि.

8^d OR विसए. — PW दिट्ठै. — P “म-
हायस्स but below “तिहागस्स, W “त-
हायस्स, OR “तिहाआण (R “ण), S
“तिआअस्स, T “भागस्स, U “भाअस्स.

9^c ORSU सुहअ तुह. — PW विउए. —
C तौइ, WSU तौए, T तिए. — C
उञ्चंवरोए, P छ्वंवरोए, W उछ्वंविरोए,
O उच्चिंविरोए corrected to उच्चेइंरोए,
R उछ्विरोए, SU उतम्मिरोए, T उतमलोए.

8^e W राजा द्विस्त्रि वाचयता विदूषकः, O रा-
जा द्वि, STU इति द्वि वाचयति.

9^d CPWORTU “क्षदाय. — CPWORT
जीविदासा.

कवणाए ओलग्गाविआए भविअ सिलीओ किटो तं महाराओ
सुणोदु^१।

णीसासा हारलट्टीसरिसपसरणा चन्दणोडकारी

चरडो देहसं दाहो सुमरणसरणा हाससोहा मुहम्मि ।
अङ्गाणं परदुभावो दिअहससिकलाकोमलो किं च तीए

शिच्चं बाहप्पवाहा तुह मुहअ कए होन्ति कुल्लाहि तुल्ला ॥ १० ॥
रजा । निष्वस्य^२ । किं भणीअदि कइत्तरेण तुह जेटुबहिणिआ खु एसा^३ ।
विदूषकः । एसा विअवणा महीदलसरस्सदी^४ । एदाए वि जेटुबहि-
णिआ तिहुवणसरस्सदी^५ । ता एदाहिं समं पाडिसिद्धिं ण करिसं^६ ।

9^a C वि^० एुनराह, POR वि^० विष्वस्य. —

WOR इह. — P घ्वेव, OR ज्जेव्व, STU एव्व. — CPSTU omit एदाए.

— C वल्लहवहिणीयाए, P जिटुबहिणी-
याए, OR जेटुबहि, STU वर्णनतरबहि-
णीआए (T ‘भद्रभणोए, U ‘बहिणीए).

— C ओलग्गाविया, P ओलग्गावियाए,
W उलग्गाविया, O उल^०, R उणाविभास,
S ओलग्गाविया, T आदेसंकरणोए. — OR
हुविअ. — CW सिलीगो, STU सु^०. —
C कुटो, PWO कटो, SU कओ. — C
सुणोदु. P सुणोदु, W सुणोदु. — STU
सु^०प^०. — OR add एठति.

10^a S णीसासा. — C हारवल्लीसरिसपसरणा,
W ‘जटोसरिसपसरणा, O ‘ससरिस^०, SU
हारवल्ली^०. — C चंदणोच्चाट^०, P चंद-
णुघोड^०, ORSTU चंदणुघ्येभ^०. — STU
‘आरो.

10^b PO चंदो. — C सुमरणासरसा, W समर^०,
U सुमरविषयरणा.

10^c W ‘भाउ. — CP दिवस^०. — S ‘करा^०.
— WSU ‘कोमला. — W किं चि.

10^d C निभच्चा, P निभिच्चा, T णोव. —

C बाह्वाहा, P बाह्वाहा. — R तज्ज.
— STU सु^० तुह. — CPWO कदे,
ST किए. — O हिंदोति. — W कु-
ल्लाह, OR कुल्लाभ.

10^e C निष्वस्याह, PW निष्वस्य.

10^f CRT भणाह, PWOSU भणाह. — CP
कवितणो, W सुकायत्तणोणा, OR सुकाइत्तणोणा,
T कहन्तणोणावि; SU add वि. — OR
तुभ. — C ‘बहिणीया, W ‘विद्धिणिया,
S ‘भद्रणी, TU जेटु बहिणी. — COR
omit खु. — CPSTU सा.

10^g STU omit एसा. — COR महिभल^०,
PWSTU महीभल^०. — MSS. here
and in the following line ‘सरस्सद्द.

10^h S दाए, T एव्व एव्व एदाए. — CSTU
omit वि; W उण. — C ‘बहिणीया,
PW ‘बहिणी, STU ‘भद्रणी सुलक्षणा.
— CPWR तिहुभण^०, O तिहुभणसर-
स्सद्द adds ति, R adds ति.

10ⁱ OR एआहिं, STU एदाए समं. — T ए-
हिं. — P ‘सिटु.

किं उण पिअवअस्सस्स पुरदो मअणाअल्लाअं अत्तणो उइदेहिं अ-
क्खरेहिं शिवेदेमि१।

विचक्षणा । पढ॑ । एदं सुखीअदि॑ ।

विदूषकः ।

परं जोणहा उणहा गरलसरिसो चन्दणसो

खअक्खारी हारो रअणिपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहा तणुलआ

बरिटा जं दिटा कमलवअणा सा सुणअणा ॥ ११ ॥

राजा । वअस्स तुमं पि थोएण चन्दणसेण समालभणीओ सि॑ । ता
कधेहि तगदं कं पि वुत्तनं॑ । अथ अन्तेउरं णडआ देवीए किं किदं
तिस्सा॑ ।

विदूषकः । विअक्खणे किं किदं॑ ।

10६ CPW पुण. — C वयस्सस्स, P वस्सस्स,
WR वअस्स. — CSU omit पुरदो.
— C मयणालस्स अवत्यं, P मयणाल-
स्स, WOR मभणावत्यं (O त्याअं),
SU म उह्सिअ. — C अप्पणो. —
CORT उचिदेहिं, P उचिदेहिं, W उ-
चिदेहं. — C अक्खरपंतीहिं शिवेदेहि, P
अक्खरेहिं अवत्यं किं पि शिवेदयेमि.

10७,८ U omits, C राजा. — PW पठइ, RS
पठ. — P एद, ST एक्यं संपदं.

11१ ST वि॑ पठति, U विच॑ पठति. — T
वरं. — W omits उणहा.

11२ CPW खरं खारो, ORST खद॑, U भद॑.

11३ C मुलाणा. — OR जलदि. — CP व.
— CPWORT लदा.

11४ C गदा दिठिठायां सरससमहोजङ्गतयुण.
— STU तणिटा जं दिटा क दीहण-
अणा.

11१ C राजा तमाह. — OR यां instead of
वअस्स. — PW ता तुमं, OR तुमं. —
ST वि. — C य त्योवेय, W थोवेण,
TU थोयेण, S omits. — WOR र-
सेण य. — CW समालिह्जजसि, P
उह्सिजसि, OR लह्सिससि, S लंभणि-
ज्जो सि, T समलंभणीभो सि, U ति-
तो सि.

11२ CW कह्सु, P काधसि, O कहेहि. RSTU
कहेहि. — C तगतं, O तगादे, STU
तगाअं. — CPWORSU किं. — STU
वि. — C वित्तं, PW वतं, T उत्तं.

11३ P अज्ज, SU अह, T अह अ. — CW
अंतेउरे. — C तोर देवीए. — CPR
कदं, O कदे. — C सुंदरोए, SU
तिस्स.

11४ PU omit. — C विदू॑ विचक्षणामाह।
वि॑ कर्पहि किं. — COR कदं. —

विचक्षणा । देव मञ्जिदा टिक्किदा भूसिदा तोसिदा अ॑ ।
राजा । कधं विअ॑ ।

विचक्षणा ।

घणमुद्विट्टिअमङ्गं कुडुमरसपङ्कपिञ्चरं तिस्सा ।
राजा ।

रोसाणिअं फुडं ता कञ्चणपञ्चालिआरूबं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लभिआ वअंसीहिं ।
राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छरणीलं पट्टुसुअजुअलअं णिअत्या सा ।
राजा ।

कअलीअ कन्दली ता दरपवणपणोल्लिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देवो
विचारेदि.

11^a C विचक्षणा राजानमाह. — WS omit
देव; OR देव, T देख. — CPWOR
मंडिदा, T मञ्जिदा टिक्किदा भूसिदा. —
P omits तोसिदा; S दो, U दोसिदा.
— C omits अ.

11^b C राजा तामाह. — CP कथं, STU कहं.
— P omits विअ; W वियक्षणे.

12^a W omits विच. — P च्छट्टिदं, W
च्छट्टिदं, O च्छदिदं, R च्छदिदं, S
खणमुञ्जतिअं, U च्छतिदं. — CSU
omit पंक. — S पंकिलंकिदं, T पं
किले, U पंगिदंकिदं. — CS तिस्सा.

12^b C भथेति श्रुत्वा राजाह. — T उञ्जलं-
किदं. — C कुडं, P फुटं, OR परं, T
पुडं. — U दा. — C कञ्चणमियबालि-

यारूपं, PW कंचणमयबालियारूपं, OR
मञ्जिलिआतंरूपं, U मञ्जिलं. — Read
कञ्चणबालउलिआरूपं?

13^a C युं, T मरगअरंजोरेहि. — WORSTU
चरणा. — PT लभिआ. — CSTU क-
असीहिं, P वेयंसीहि, OR वअस्साहिं.

13^b SU पंकज. — C भमलमालाहिं, WOR
भमालाए.

14^a C पुनविचक्षणा । रायदूय. — WS पिण्ठ.
— P जयलक. — C णियछा, PSTU
पिण्डा, OR णिवसिआ.

14^b CPWOR कअलौए, S ता राजकेलि, T
कदलौए, U राअकेलि. — W कंदलया,
SU कदलौ, T कंदलि. — SU omit
ता. — CPWOR खरपवणा. — OR
पलोल्लिअं, N begins here again
ल्लोलिअमदला. — U adds सा.

विचक्षणा ।

तीए णिअम्बफलए णिवेसिआ पोम्मराअमणिकच्ची ।

राजा ।

कच्चणसेलसिलाए ता बरही काखिओ णाटूं ॥ १५ ॥

विचक्षणा ।

दिखा वलआवलीउ करकमलपओटुणालजुअलम्मि ।

राजा ।

ता भणह किं ण रेहइ विवरीअं मअणतोणीर ॥ १६ ॥

विचक्षणा ।

करठम्मि तीअ ठविओ छमासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहउन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएसुँ वि सवणेसुं णिवेसिअं रअणकुरडलजुअं से ।

राजा ।

ता वअणवमहरहो दोहि वि चझेहि चझमिओ ॥ १८ ॥

15^a C पुनर्विचक्षणा. — P ताए. — N णिअं बलफ. — C फलहे. — N णिवेसिआ. — CN यम्म, PORSTU यच्च, W योम्म.

15^b CW बं ता, PWN बरही, STU बहिगो. — NRS णाच्चे, O णाच्चे.

16^a C पुनर्विचक्षणा. — P दिखायो रयणवलयावलीओ तिस्सा पउटुदंडेसु. — CW ब-लयालीओ (W लिउ), NOR आवलीओ, S आवरओ, T वलिआवलीओ, U ल्लीओ. — COR पउटु, W पउठ.

16^b C भरियं तूणीरजुयलं सरेहिं ता मणायदेवस्स ॥ १६ ॥ त भणह..., P ता भामियमयणसरा द्विट्टा सुतोणीरबंधन्त्युया, ST ता भाविअमभणसराहिंडिभत्तूणीरबद्धमुआ, U ता भाविअमभणसराप्रिभत्तूणीरबद्धमु-

जा. — WN भण. — W किं न हि, N किं णु हु. — C सोहृद, N रेहइ विपरोअं, O तिवरोअं. — NR तूणीर, O तूणीर.

17^a CWNORST तोए, U ए. — W ठविदो, N ठविदा, T टाविभो. — C सम्मासिय, W छमासय, N छमासिअं.

17^b STU ता से. — C मुहउंदु, W चंदं. — C तारिया.

18^a N विदू. — C उभयेसुं, P उभएसु, W उहएस, N उहए, OR एसु, S अह दोसु, T विहवेसुं, U अवहेसुं. — CSTU omit वि. — N कंणेसु, T सवणेसु. — C णिवेसिदं रयणकुंडलं तोए. — W कुंडलु. — T जुक्षलं से.

18^b W तो. — WNRU भम्मह. — CNORS

विचक्षणा ।

जच्छणजणिअपसाहणाइँ तीए कआइँ णअणाइँ ।

राजा ।

ता उप्पिउ णवकुवलअसिलीमुहो पञ्चबाणसस ॥ १९ ॥

विचक्षणा ।

कुडिलालआण माला णिडाललेहगसङ्गिणी रडआ ।

राजा ।

ता ससिविच्छसोवरि बट्रृइ मञ्ज्ञाउ साझो ॥ २० ॥

विचक्षणा ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुरभारो ।

राजा ।

ससिराहुमल्लजुञ्ज्ञां ता दंसिअमेणणअणाए ॥ २१ ॥

विचक्षणा ।

इअ देवीअ जहिच्छं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहिं. — N विभ, STU omit
वि. — CWNORT चक्षेहिं. — CW
•मिदो, N •मिल, T चक्लीओ.

19^a C अछजणयपसाहणाइ. P जच्छणजणिअपसह-
णाइ. N अंजणजणिद्यपसाहणानि, OR
•जणिद, SU अच्छंजणजणिअपसाहणाम-
णहरिणो, T अच्छंजणिअपसाहणामणहारि-
णो. — C जायाइ तौए, P जायाइ तौय,
N जाअइ तौए. — STU omit क.

19^b NOR omit ता. — C उप्पिय, P उ-
प्पिति, WO उप्पणे, N उप्पुखिआ, R
उप्पणे, STU कुप्पह. — C णवकुलय-
सिलोमुहमुह, P णव्वकुवलयसिलोमुह, W
ण्यव्वकुवलयसिलमुह, NOR •मुह, U ण्य-
व्वकुलआ.

20 U omits.

20^a C कुंडिला, P कुटिला, T कुडिलाभलआ-
ण. — C णिहाल, PW ललाड, T

णिललेहगसंगोलो. — WOR •लोलमा, N •फलअगा. — W रद्धया.

20^b C तं. — O बद्ध, ST चिट्ठ. — CO
मञ्ज्ञाउ, P वञ्ज्ञाह, N omits; S मञ्ज्ञाह,
T मञ्ज्ञहिणो. — NOR कसणसारंगो.

21^a N omits विच. — CORTU •णअणाए,
W घणसारमंजरोए, N •णआणाए, S •ता-
रअणा. — C फुल्लेहिं रंबिओ, P •कुसुमुच्च-
ईउ, W छढकुसुमुच्चउ, N •कुसुमुक्करो,
OR णिगूठकुसुमोच्चओ, S गुभिअकुसुम-
चिदो, TU गम्बकुसुमंचिदो. — P वि-
उर, O चिठुर, NSTU चित्तर.

21^b CN •जुञ्ज, O •जुञ्जु. SU •जुञ्ज. — C
विय, P ब, W बं, NOR omit; T तं.
— CPN दंसिभं ए, W दंसिदं ए, OR
पदंसिभं ए, TU दंसिदं.

22 T omits.

22^a PS इ. — CPNORSU देवोए, W

राजा ।

ता केलिकाणणमही विभूसिआ सुरहिलच्छीए ॥ २२ ॥
विदूषकः । देव इदं परमात्मं शिवेदीअदि ।

जिस्सा दिट्ठी सरलधवला कज्जलं तीअ जोगं
जा विनियोगात्यणकलसिणी रेहए तीअ हारो ।
चक्राआरे रमणफलए को वि कच्चीमरटो
जिस्सा तिस्सा पुण अ भणिमो भूमणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुसंधाय^१ ।

तिवलिवलिअणाहीबाहुमूलेसु लगं
थणकलसणिअम्बाडब्बरसूमसनां ।
जलणिविडमिमीए लएहअं एहाणपोत्तं
पिसुणइ तणुलट्टीलङ्गिमं चङ्गिमं च ॥ २४ ॥

देवोह्. — C जहित्यं, P जहित्य, W जहित्य, N जहित्यप्पसा, R प-साअणेहि, SU पसाहणपसाहिआ. — C NOSU कुमारो. — SU add सा.
22^b S विभूसिआ, U विभूसिदा. — C लठांगं, S सुरभि, U कुसुमलच्छोए.
22¹ C विदूषको राजानमाह, WS विच्छणा. — SU omit देख. — COR एंद, U इमं. — C परत्य. — P शिवेदीदि, WOR विश्वेअदि, N विणविअदि, STU शिवेदेमि.

23^a C जासा, OR जेस्सा, S जाए, U जस्सा. — COR सभलधवला, P सरवा०, WTU तरत्त०. — CW तोह०, STU तोए,

23^b C कठिन्नायणकलसिणी, W विड्न०, N विनियोगायणाभलसिणी, SU अलसिणी. — C सोहण, N सोअए, T रोहण. — CW तोह०, SU तोए, T तिए होए.

23^c STU ओ. — POR फलहे, N जहण-फलए, STU फलओ. — W रमटो, O कंचोरटो.

23^d CNSU जस्सा. — U तस्सा. — CPOR पुण, NSU उण. — CW पमणिमो, P पत्तणिमो, N पि भणिमो. — C व्य, PN अ, SU वा.

23¹ C राजा कर्पूरमंजरीमनुसंधायाह. — NS omit पुनस्.

24^a N ललिअ०, ORS वलभ०, U वणअ०. — W मूलंमि.

24^b C घण०. — NST भलस०. — T शिंबंबाटुंबरे. — W रेसूसंभं, N रेसूछ्य-संतं, OR रेसूसं, S संति, T जसंसंतं.

24^c P गिवड०, TU गिबिड०. — STU गम्मीय०. — W गणहय०, OR सणहअ०, SU तण्णअ०, T सौदसब्बालं. — ORSTU वत्यं.

24^d CPWNOR पिसुणदि. — WORT ल-

विद्वषकः । सक्रोधमिव¹ । भो मए सद्बालंकारालंकिदा वस्तिदा² । तुमं उण
जलविलुत्पसाहणं जेव सुमरसि³ । ता किं ण सुदं देवेण⁴ ।
णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूमणेहिं ।
मणीण जचाण वि हीरणहिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥
राजा ।

मुद्भाण णाम हिअआइ हरन्ति हना
णेव च्छकम्मणगुणेण णिअच्छिणीओ ।
छेआ पुणो पअइचङ्गिमभावणिज्ञा
दक्खारसो ण महुरिज्ञइ सक्कराए ॥ २६ ॥
विचक्षणा । जधा देवेण आदिटुं¹ ।
थोराणं उणआणं कणकलिआलझीणं अच्छीणं वा

ठौं, U जाटुं० — COR ‘चंगिमं लं-
गिमं च, P ‘चंगीमत्तं लहुतं, N ‘लंगिमं
चंगिमं च, SU ‘लंगिमं तुगिमं च, T
‘लंगिमं तुंगिमं च.

24¹ T omits विदू०. — C सक्रोधमाह.

24² T भो वभस्स. — STU मए सा तरटौ०.
— C सब्बालंकिदा, P सच्चालंकिदा, W
सच्चालंकिदा, N सच्चालंकारसहिदा, OR
सच्चाभरणालंकिदा. — W विशिदा.

24³ N तुअं. — CPW पुणा. — C ‘लुत्तसो-
हणा, P गण्डाणविलुत्पसाहिणां. S ‘लुलिभप्यं,
T जलुलिभपसाहणा, U ‘लुलिभा०. —
CW ज्जेव, P घ्येव, NR जेव्व, O ज्जे-
व्व. S omits; TU एव्व. — W सम-
रिसि, N सुमरसि; P adds से.

24⁴ T सुगिदं.

25^a N रिगसग्गचंगंस्स हि. — MSS. ‘झोलदि.

25^b N मणीण सुताणा. — P ‘एहि, W वि
कंचयोण, N विहूसणेहिं, OR वही०, STU

वि हीरणहिं. — CWSU विभूसणे, R
विदूसस्से, T विदूसणे. — CN लग्गदि,
W लब्धदि, OR सज्जदि, T लंभइ०. —
N लल्ली०.

26^a C राजाह, U omits राजा. — P सुठाणा.

— CPWOR ‘आइ०, N हिंभांइ०. —
N णिहंति, STU हरंतु०.

26^b C नेवत्य०. — PWN ‘कण्णण०. — T
‘उणेण.

26^c T छेला. — STU उणो. — N पकिट्ट०,
STU पकिदि०. — CU ‘चंगम०, — N
‘हावणिज्ञा, S ‘हावणिज्ञा.

26^d CNOR ‘रिज्ञदि, PW ‘रज्जदि. — T
सखरोहिं.

26^e STU जह०. — C निहिक०, PNOR देचे-
णादि०, W दिटुं०.

27^a CW थोराणं. — MSS. ‘भाणा०. — MSS.
‘लंघीण (P ‘लंबोण). — MSS. अच्छोण०.
— N व, O च R कं.

भृचन्दस्स मुहस्स कन्निसरिआसोत्रस्स गत्तस्स अ ।
 को णेवच्छकलाइ किज्जइ गुणो जं तं पि सदं पिअं
 सुब्बनं सुण तत्य कारणमिणं रुढीअ का खरडणा ॥ २७ ॥
 राजा । अवि अ सुप्पञ्जल कविञ्जल एस सिक्षावीअसि^१ ।
 किं कज्जं कित्तिमेणं विअणविहणा सो णडीणं विडम्बो
 तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्निणीओ ।
 जसिं सद्बङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो
 तसिं णेच्छन्ति काले परमसुहअरे किं पि णेवच्छलच्छिं ॥ २८ ॥
 विचक्षणा । देव इदं वित्तावीअदि^१ । ण केवलं देवीए णिओएण ताए

27^b SU किंति०. — O ‘ओत्तस्स. — CW
गत्तस्स वि, S आ.

27^c C णेवत्थकलाहि, NORSU ‘लाए, T ‘ला-
स. — C किज्जादि, P किज्जदि, WOR
कीरदि, N करिआदि, T कज्जदि. — ST
वि. — O सच्च पिअं.

27^d CN सच्चंतं, P सच्चंतं, W सुत्तच्चं, OR
संजुतं, SU णेवच्छं, T वोचंतं. — COR
पुण, NST सुणु, U किल. — C तस्स.
— P कारणमिट, WSTU ‘णमिमं, N
‘णमिमा, STU काल. — C रुढीइ
PW रुढीइ, SU रुढीण. — C
खडला.

27^e CPSTU omit राजा. — WN omit
अवि अ. — CP सुप्पञ्जल, WOR सुप्पि-
ञ्जल, N सुप्पञ्जल, STU सुप्पञ्ज. — C
STU कइञ्जल, OR कपिञ्जल. — STU
omit एस. — C तक्कवीयसे, P सिक्ष-

वीजसि, WOR सिक्षावी०, N सिक्षावी०,
S सुसि०.

28^a CS कत्तिमेणं, NOT ‘मेण, U ‘माण. —
P विरयण. — N विलंबो.

28^b CPW जं चंगं तं, O जं चंगं तं जं. —
WNOR णिसमां. — R omits ‘मणा०.
— CT सौमंतणोओ, W तेणोउ.

28^c T स जसिं. — W सच्चंगचंगो०. — C
‘णणा०, STU वसइ गुणगणो (T ‘अणो०).
— CPWNOR दंभोअलंभो, T ‘लंबो०.

28^d P नेत्यंति, S णेवच्छकले. — C ‘सुहपरे०.
— S का०. — ST वि. — N णेपछ०.
— T ‘लछो०.

28^e CPSTU omit विचक्षणा. — C किं चि
देव, P किं च देव, W omits देव; STU
असं च देव. — C अदं परमत्यं, P इदं
च. N एदं च, O एदं, R एजं. — C
निवेदोयदि, O विणाविअदि०

अणुगद म्हि॑ । तारामेत्तीए वि सहित्तराणं पत्ता कप्पूरमज्जरीए॑ । तेण
तक्कज्जसज्जा अहं पुणो ओलग्गाविआ भविस्सं॑ ।

तिस्सा तावपरिक्खणाअ णिहिओ हत्यो अणुच्छङ्गओ

दाहुडामरिओ सहीहि बहुसो हेलाइ कट्टिज्जाइ ।

किं तेणावि इमं णिसामअ गिरं संतोसिणिं तासिणिं

हत्यच्छत्रणिवारिएन्दुकिरणा बोलेइ सा जामिणिं ॥ २७ ॥

कज्जसेसं कविज्ञलो णिवेदइस्सदि॑ । तं च तथा कादवं॑ ।

इति परिक्षम्य निष्क्रामति॑

राजा । वअस्स किं उण तं कज्जसेसं॑ ।

28^a C देवीनौसेणा, PW देवीणियमेण, OR देवीए वअयोणा णिअमेण, S देवीए णिधोण, T देवीअखाए, U देवीए विभोण-ण. — CWNOR तिस्सा, P तस्सा.

28^b P तारामेलाए, W तारयमित्ताए, N ओ-तिए. — P तोए वि, N उण वि, OR उण, TU omit वि. — C हसित्तराण, TU पिअसहि॑. — W उवगदा. — OR omit कप्पूर०.

28^c C omits तेण; U देण अ. — CT ओ-कज्जाह॑. — PN पुणो वि, SU omit; T उण. — C शोतरगविया, PW उल-मा०, S ओलंगआ. — P हविस्सं पुणो सुणेदु, N भविभ णिवेदइस्सं, OR भविभ भणिस्सं, S भणिस्सं.

29^a N सःसा. — NOR दाव०, STU दाह०. — CT ओ-परिक्खणाअ, P ओ-शाद०, O ओ-स्य, R ओ-त्या०. — C णिहिओ, P ति-हिदो, WNORSTU णिहिदो. — C त्याए०, SU तणु०. — CPWT ओ-त्यादो, NOBSU ओ-क्कगदो.

29^b NOR डहु०, T डाउ०. — COR ओ-हाम०

रिदो, P ओ-दाहमरिदो, W ओ-डामरिदो, N ओ-डापकिदो. — C सदोहि॑, POR स-हीहि॑. — C हेलाई॑, P हेलाइ॑, NSU हेलाश, T हेलाख. — C कठिठज्जाए, P कट्टिज्जाए, WN ओ-दि॑, OR कठिठज्जादि॑.

29^c TU देणावि. — N णिसामअ omits गिरं. — CP संतोसवित्तासणि॑, W संसो-सणं तासिणि॑, N संतोसविद्वेसिणि॑, S सं-तोसणं तासह॑, T संतोसिणि॑ ता॒.

29^d C ओ-वारिदिंदु०, P ओ-वारेदिंदु०, WNRU ओ-वारिदेंदु०, OT ओ-वारिदेदु०. — PORTU ओ-लेइ॑, N ओल्लेइ॑. — C जामिणि॑, W जामिणि॑.

29^e C अथ तक्कज्जसेसं, P अणं च का०. — PWOR कविजलओ, STU कट्टजलो. — C णिवेदिस्सदि॑, N णिवेदस्सदि॑.

29^f P omits. — N इदं च, S तं एव्व. — C देवेण कट्टज्जाए॑, WOR तए का०, N देवेण तथा का०, SU तह का०, T तहा का०.

29^g C परिक्षम्य निष्क्रामता॑ विच्छिणा॑, N ओ-मति॑, ST ओ-क्रांता॑.

29^h CPW राजा सरभसमुपसृत्य विदूषकं प्रति॑

विदूषकः । अज्ज हिन्दोलअचदुत्यो⁵ । तहिं देवीए पुरदो कप्पूरमञ्जरी
हिन्दोलए आरोविद्वा⁶ । ता मरगटपुञ्जिद्विदेण देवेण कप्पूरमञ्जरी
हिन्दोलअन्नी दद्वा⁷ । एदं तं कज्जसेसं⁸ ।

राजा । विचिन्त्य⁹ । ता अदिगिउणा वि छलिदा देवी¹⁰ ।

विदूषकः । पाइदा जुखमञ्जारिआ कज्जिअं दुङ्गं ति तक्षेमि¹¹ ।

राजा । को असो तुम्हाहिंतो मह कज्जसज्जो¹² । को असो चन्दाहिं-
तो समुद्रवडुणविअडू¹³ ।

इति परिग्राम्य कदलौनाग्रवेशं नाटयतः¹⁴

(C प्रत्याह, P omits वि. प्रति). —
CWSU omit वभस्स; P भो वयस्स.
— CPO पुणा. — U omits तं. — C
तक्षजास्स सेसं.

29⁵ C भो अज्ज. — CW चउत्योए, P हिं-
दोलणचउत्यो, NR हिंदोलचउत्यो, O हिं-
दोलणचउत्यो, S चउहृहि ति. T हिं-
दोलचउहृसी, U हिंदोलचउहृहि ति. —
C adds गोरे अच्चवद्या.

29⁶ C तदो, P तेहि, OR तत्य, STU omit.
— C omits देवीए; P देवीए गोरे, W
गोरि कदुअ देवीए, N देविए. — CPW
NOR omit पुरदो. — P omits कप्पूर.
— P हिंदोलए, O हिंदोलअं, RU हिंदो-
लअं, T हिंदोलअं. — P आरोविद्या,
W आरोद्वद्या, N आरोहिद्वद्या, T आ-
रोपद्वद्या, U आरोपिद्वद्या.

29⁷ CWNRU मरगअं, P मरगयं, O मरगयुं,
S मरगआं, T मरअजं. — P युंजेट्ट-
दिण, W युजिट्टदेण ज्जेब, N युजिट्ट-
देण. — S omits देवेण. — P हिंदो-
लयं, W हिंदोवालयंती, NS हिंदोलंती,
OR हिंदोलए हिंदोलंती. — P दट्ट्वा.

29⁸ OR omit, N omits राजा.

29¹⁰ PSTU omit ता. — CPWNST अहं,
U गद्वं. — U omits वि. — SU दे-
वं. — W छलिदा सा, T चलिआ,
U छलिआ.

29¹¹ WNO omit विदूं; R विहं. — W
NORS पाइआ, T विदूं ता अदिगिउणा
वि देवी वंचिआ पाइदा. — C जुखमं-
जरी, P चंजरी, W जुखमञ्जारिआ, ST
जिखं, U जिज्जमाज्जारिआ. — CPW
NSTU omit कंजिअं. — CPWNS
तक्षं, R तक्षेमि.

29¹² C राजाह, W विदूषकं प्रति instead of
राजा. — CW वयस्स को, S को उणा.
— C तुहाहिता, P तुमाहिंतो, OR
हिंतो, T तुमाहिंदो. — C अह्न, W
मे, TU कज्जसज्जो (T ऐवो) अह्नायं.

29¹³ OR जदो को. — ST चंदाहिंदो, U
चंदादो. — C चल्लयो तिगिको, P चल्ल-
णतचिदो, W घटुणातयिटो, N चल्लयो
दिल्लो, O चल्लणयिटो but या is in
the margin corrected to योदि; R
चल्लणयिटो, T घटुणविअटो.

29¹⁴ C परिक्रम्य कदलौनां ग्रहवेशं. — N प्र-
वेश. — WT नाटयति.

विद्वषकः । इअं उत्तुज्ञा फलिहमणिवेदिआ¹⁵ । ता इध उवविसदु व-
अस्सो¹⁶ ।

राजा तथा करोति¹⁷

विद्वषकः । हस्तमुद्यश्य¹⁸ । भो दीसदु पुखिमाचन्दो¹⁹ ।

राजा । विलोक्य²⁰ । अहो दोलाहिरुढाए मह वलहाए वअणं पुखिमा-
चन्दो त्रि णिहिसदि²¹ । सम्यगवलोक्य²² ।

विच्छाअन्नो णअररमणीमरडलस्साणणाइं

विच्छोलन्नो गअणकुहरं कनिजोणहाजलेण ।

पेच्छन्नीणं हिअअणिहिअं णिहलन्नो अ द्यं

दोलालीलासरलतरलो दीसए से मुहेन्दू ॥ ३० ॥

अवि अ¹ ।

29¹⁵ P जोगा इयमुत्तंगा, ORT omit इअं. —
W अच्छुत्तमा, N उत्तंग, OR जुगा अ-
च्छुत्तंग, ST तुंग, U omits. — C फ-
लिकमणिवेदिका, P फलहं, NTU फलि-
अं, O फडिअ in the margin cor-
rected to फलहं, S फलअ. — U
बेदो.

29¹⁶ STU omit ता. — CPWNOR इह,
STU एत्य. — CP महाराओ, NOR
पिअवअस्सो.

29¹⁷ STU तथा कुरुतः.

29¹⁸ T हस्तमुहिश्य. — C adds वक्ति.

29¹⁹ C भो वयस्स, S भो भो, T एसो. —
CN दीसदि, STU दीसह. — CW
इंदो, PNOR अंदो.

29²⁰ C वि स्वगतं चित्तयति, PW वि स्वगतं.

29²¹ CW अह, P अज्ज, NO अए, R आए,
S तोए. — CPT दोलाधि, WNO

दोलारू, SU डोलाहिरुढाए कप्यूरमंजरोए,
T मह कप्यूरमंजरोए. — C इंदु, P
चंदं, W इंद, N अंदो. — P ति, N
omits. — C निहिसोयदि, N णिदि-
स्सादि, S णिवेदीअदि, T णिहिसति,
U णिहैसह.

29²² C सम्स्तमवलोक्य प्रकाशं वक्ति, PNO
समंतादवलोक्य. — P adds प्रकाशं.

30^a U विच्छाणांतो. — W नयणारमणीमंडलसा०,
O रमणि०, R omits णाभर०—अ
द्यं.

30^b C विच्छालंतो, P वित्योलंतो, W विच्छा-
लिंतो, N यच्छालंतो, U विच्छेलंतो. —
T कुहुलं. — P जलेण, N उलेण.

30^c P पित्योणं, STU पेच्छताणं. — MSS.
णिहिदं. — T णिहैलं छक्षद्यं.

30^d SU डोला०. — U उरस०. — S तर-
ला०. — W दोसदे०. — P ण स.

उच्चेहि॑ चामरे॒हि॑ धवलधअवडा॒इस्वरिल्लावली॒हि॑
घरटा॒हि॑ विन्दुरिल्लासुरतरुणि॒विमाणाखुसारं लहनी॑।

पाआरं लङ्घअनी॑ कुण्डि॑ अवसा॑ उखमनी॑ णमनी॑
एनी॑ जनी॑ अ दोला॑ जणमणहरणं बुद्धुबुद्धुणे॒हि॑ ॥ ३१ ॥

अवि॑ अ॑।

रणनामणिणे॒उरं झगझणनाहारच्छडं
कणक्कणिअकिङ्गणी॑मुहलमेहलाइस्वरं।

विलोलवलआवलीजणिअमञ्जुसिज्ञारवं

ण कस्स मणमोहणं ससिमुहीअ॑ हिन्दोलणं ॥ ३२ ॥

विदूषकः । भो॑ सुत्तआरो॑ तुमं॑ । अहं॑ उण॑ वित्तिआरो॑ भविअ॑ वित्यरेण॑
वसेमि॑ ।

31^a P गोपुरेहि॑, W गोउरे॒हि॑ instead of चा-
मरे॒हि॑ — WO धुअधवलवडा॑, R कभ-
धवलवडा॑, S धभयहा॑, T पटा॑, U
पडा॑ — C धवरोल्लासलोहि॑, SU ध-
वरिल्लं चलेहि॑, T धंवरच्छंचलेहि॑.

31^b C वटरिल्ला॑, PW विदुरिल्ला॑, N बिंदु-
रिल्ला॑, ST वित्यरिल्ला॑, U पत्यरिल्ला॑.
— C णाणुहारं, P णाणुरुवं, N णा-
णुआरे, OR णाणुरुअं. — N वहंती.

31^c CPWOR कुण्डि॑, N द्वी॑. — COR व-
सादुखं॑. — T omits णमती.

31^d CP तो॑ दोला॑ सलो॑लं (C ला॑), W जंतो॑
दोला॑ सलो॑लं, OR शंतो॑ दोला॑ सलो॑लं, ST
अंतो॑. — SU दोला॑. — P जणणामणा॑.
— S हरणो॑. — C वटणव्वटणे॒हि॑, P
कट्टुणुकट्टणे॒हि॑, W बुद्धुणुबुद्धुणे॒हि॑, N बु-
द्धुणुबुद्धुणोहि॑, OR कंसणुक्कंसणो॒हि॑, S ब-
हु॑, T बुद्धुणुउद्धुणे॒हि॑, U पुह॑.

32^a N णोपुरं॑. — C रणन्नमण्णतहारच्छठं, P र-

णझणंतहारत्थणं, R झगणं॑. — N छठं,
T ज्ञांडं.

32^b C झगझणिरं, P रणन्नमणिरं, W कण-
क्कणिदं, N कणक्कणितं, O झणझणिदं,
R झकलक्कणिदं, SU झगांझणिदं, T
झणन्नमणिहं॑. — C मुहलमहडा॑, WO
RU मुहर, N महुरं.

32^c U विलोलमणिआवलो॑. — C वणिदं,
PWNOR जणिदं.

32^d STU ण कस्स खु॑ मणोहरं. — CP मु-
है॒इ, WSTU मुहै॒ए. — P हिंडो॑.

32^e C विदू॑ । राजानमाह. — STU भो॑ व-
अस्स. — P कारो, T अरो. — W
तुवं.

32^f P अम्ह. — CU पुण, P पुख. — P
कारो, N वित्यरआरो, S पुत्ति॑, T उत्ति॑,
U तुत्ति॑. — C विछारिय, PS वित्यरिअ,
N वित्यरइःसं, TU omit. — P वच-
मि, N omits, STU वस्त्रइसं.

उवरिद्विअथणपभारचम्पिअं चलणपङ्क्तिआण जुअं ।

हङ्कारइ व्र मअणं रणनामणिणोउररवेण ॥ ३३ ॥

हिन्दोलणलीलाइअमुहलं रहचङ्कचङ्कलं रमणं ।

किलकिलइ व्र सहरिसं मणिकन्तीकिङ्किणिरवेण ॥ ३४ ॥

तारन्दोलणहेलासरनासरिअच्छलेण से हारो ।

विकबरइ व कुसुमाउहणरवइणो कित्तिवलीओ ॥ ३५ ॥

संमुहपवणपणोक्षिअवरिक्षदरदाविआइँ अङ्गाइँ ।

हङ्कारिजण मअणं पासमिमि णिवेसअनित व्र ॥ ३६ ॥

33^a C राजाृ, W राजा॑. — C ‘ठिटटन्यण-भारचपियं, P चंपियं, N ‘त्यणप्पभारंपो-हिअं, R रविअं, S ‘थणहाराणमंतमज्ञाए, T ‘थणभाराणमंतमज्ञाए, U ‘थणहारो-णमंतमज्ञाए. — P चलणा॑, N चरणा॑, OR ‘पंकजन्जुअं से, STU चरणकमलजुअं.

33^b CW विदूषकः. — CPO पुङ्कारइ, W पुङ्का-रय, N छङ्कारइ, R फङ्कारइ, S हङ्कारिव्व, T हङ्कारिच्छइ, U हङ्करेइ. — T विभ, U व. — N रत्तमणि. — P खोउरमि-सेण, O मिसेण, R णिसेण, STU खो-उरारावं.

34^a CW राजा॑, N अणं च, S अस्यं च वअंस, T अवणं च, U अख्यं च before the verse. — C हिन्दोलयधरलीलालंपट, P अंदोलणलीलचलणलंपट, WOR हिन्दोलण-लीलालणलंपट, N हिन्दोलणलीलारंभल-ंपट, S लीलाए सुहृलं, U सुहृरं. — C चङ्कघदुलं, PWOR चङ्कचङ्कलं, N चङ्कारं, T चङ्कसरिसं, U चङ्कचलं.

34^b C विदू॒ कलकलइ, W ‘किलिइ, S किलि-किलिइ, U लए. — P त्य, S प. — S सरिसं corrected to सरिसरिसं. —

P ‘रावणं, W कंचमणि॑, N मणिकंचच-णाकिणी॑, O कंचमणि॑, S कलकंची॑, T चलकवी॑.

35^a CW राजा॑, T अवि अ before the verse. — NORI दोलंदोलण॑. — P ‘त्यलेण॑, W ‘पसरियसरियाणिहेण॑, N ‘षरिआछलेण॑, S ‘वसरंतसणाच्छलेण॑, T ‘पसरतसरछलेण॑, U ‘वसरंतसरच्छलेण॑. — C हारा॑, WOR हारो से.

35^b CW विदूषकः. — P विङ्करइ, W वि-क्षिरइ, N विक्षिरइ, OR विक्षिरइ, S विकोरइ, TU विकरइ. — CNORT अ, S अह, U विभ. — P कुसुमाओह॑, W कुसुमाउट॑, N कुसुमाजुह॑, T उसु-माउह॑. — U ‘वरवड्यो॑. — P कि-त्तिवल्लीओ॑, OR कित्तिवीजाइ॑.

36^a C राजा॑. — W समुपवण॑. — N ‘ए-लल्लिअ॑, U ‘पवणोल्लिलिअ॑. — C ‘अ-रिल्लदरिसावियाइ॑, SU ‘दलदंसिआइ॑ (U ‘दाइ॑), T ‘वरिवल्लदरदाविआइ॑. — SU अंगाइ॑.

36^b CW विदूषकः. — C हङ्कारिद्वय॑, W हङ्कारित॑ व्य, N हङ्कारिनुण॑, T अङ्गारिम॑

ताइङ्गंजुअं गराडेसु बहलघुसिणेसु घडणलीलाहि ।
 देइ व दोलन्दोलणेहोओ गणणकोडुण ॥ ३७ ॥
 णअणाइ पसइसरिसाइ इन्नि फुल्लाइ कोउहल्लेण ।
 अप्पेन्ति व कुवलअदलसिलीमुहे पञ्चबाणस्त ॥ ३८ ॥
 दोलारअविच्छेओ कहं पि मा होहिइ न्नि पडइ ब्र ।
 पुढीअ वेणिटराडी वम्महचम्मट्टिआअन्तो ॥ ३९ ॥
 इअ एआइ विलासुज्जलाइ दोलापवञ्चचरिआइ ।
 कस्त ण लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

उण. — STU पासेसु. — W णिवेसि-
 यंति, U णिवेसिभंतीव.

37^a C ततो राजा, W राजा. — STU ता-
 ङं. — TU जुभलं. — T गंडु. —
 CPS बहुजं. — CSTU घुसुणेसु, N
 घुसुणेलीलाहि.

37^b C विदूः । दिव, NT देव. — CNORT
 छ. — SU ढोलं. — C लेहाउ, T
 लेहा, U लेहाओ. — CN गणणा, W
 गणणा, STU गञ्जणा. — C कुट्टेण, PN
 कोडेण, O कोट्टेण, R को-ण, ST
 कोडमि, U कुहुमि.

38^a CW राजा. — PWNOR णभणाहूः. —
 C पसरिसरिकाई, PWNOR चाहूः, N च-
 साहूः, SU पसरि, T सरिच्छाहूः. — P
 omits इन्नि. — CPWNOR फुल्लाहूः, T
 फुला. — C कोट्टिल्लेण, WOR कोटुः.

38^b CW विदूषकः. — CP उप्पन्ति, W अ-
 प्पन्ति, N उप्पन्तिनि, STU उप्पत्तो. —
 CPWNOR छ, ST विभ, U पिभ. —
 C कुलदलं, PW चिलिंमुहे, N मुहं,
 STU कुवलभसिलोमुहाणं भणगस्त.

39^a CW राजा. — SU ढोला. — P वि-
 त्येउ, N रसविच्छेओ. — CPN कहिं,
 R कहूः. — ORT न्नि. — CPNOR
 होउ, W होहू, S होदु, TU होइ. —
 C इन्नि, P इति, NORS इति. — C
 पयडहू, N पदहू, T पहरहू, U पवहू.

39^b CW विदूषकः. — C पुद्ठोहू, P पिट्टाई,
 W पिट्टिमि, N पुछोआ, OR पुट्टिमि, SU
 पुट्टोए, T पुठे वेणो. — NO मम्महूः,
 R मम्मठिभाक्षंतो, N चम्मेठिं, T च-
 म्मलठिं, U चंमंठिं.

40^a CW राजा. — N omits वध; S वहूः.
 — C याहूः, P यथा, W यसाहूः, N य-
 आहूः, S यभाय, TU यदाय. — O वि-
 लासो. — C लाहूः, STU लाहूः. —
 SU ढोला. — N घ्यंचूः, OR घ्यंचूः,
 T घ्यंचूः. — STU चरिदाहूः.

40^b CW विदूषकः. — STU कस्त खु ण, U
 कस्त वा खु ण. — CPN लिहेहूः. —
 CPNSTU omit छ; R छ. — W
 णिउण. — T कंदंपवित्तारो.

राजा । सविषादम^१ । कधं ओदिषा कप्पूरमञ्चरी रित्ता दोला रित्तं मञ्चा
चित्तं रित्ताइं दंसणूसुअजणणाअणाइ^२ ।

विद्रूपकः । ता विज्ञुन्नहाइदं खण्डिटृणदृए ताए^३ ।

राजा । मा एवं भण^४ । हस्तिनाद्युमुरी विअ दिट्टा पण्टू अ^५ । स्ततिनाटितकेन^६ ।

मञ्जिट्री ओट्रुमुहा णवघडणमुवखुञ्जला अञ्जलदृटी
दिट्टी बालेन्दुलेहाधवलिमजइणी कुनला कञ्जलाहा ।
इत्थं वस्ताण रेहा विहरइ हरिणीचञ्चलच्छीअ एसा
कन्दप्पो जीअ दप्पी जुअजणजअणे पुखलक्खो विभाइ॥४१॥

40^१ CPWSU omit कधं; T कहि. — CP
ORT अवइखा, W अवयणा, N अव-
तिणा, S ओदिखा अ, U ओदिखा. —
After कप्पू P adds दोलाहितो, W
adds दोलाउ. — SU दोला. — W
रित्तं छ, OR रित्तं अ. — C मउ, O
मञ्ज. — SU रित्ताइ. — C दंसयस्यज-
णस्स नयणाइ, P दंसणुच्छुय^०, WN दंस-
णुस्सुअ^०, OR दंसणुसुआइं मञ्च (O म-
ज्ज) णाभणाइं (O ज्ज), SU णाभणाइ, T
दंसणोसुअ^०.

40^२ P omits विदू. — ORU omit ता. —
C विज्ञुलेहाइयं, P विज्ञुलेहि छ व्य व्यं,
W विज्ञुलेहा इव, N विज्ञुलेहाविवभ,
OR विज्ञुलेह छ इअ. — P खणुदि-
टृविहा, W णाटा, N क्खणं दिट्टा णाटा
अ, OR खण्डिट्टा तक्खणे णाटा, T ख-
ण्डिट्टाए. — CT तोए, PW NOR omit;
SU एटोए.

40^३ P व्यस्स मा. — NORSTU एव्यं.

40^४ P व्यस्स मा. — NORSTU एव्यं.
40^५ P व्यस्स हरिचंदउतो, W हरयंदपुच्छरि,
OR एुरि, SU उरि, T पुरइ. —

WORSTU छ. — C दिठ्ठा ण पुण
गण्ठा य, SU खण्डिट्टा पण्टू अ.

40^६ C स्तू भूयो प्याह राजा.
41^१ N मञ्जिट्टा. — P ऊदव, W ऊदिय^०.
— SU अंगभट्टी, T जट्टी.

41^२ WOR वालिंटु^०. — N लेहालवलिम^०.
— W जयणी, NSTU जणणी, OR
जिणणी. — N कुतला, TU कुंदला. —
CPW लाभा.

41^३ OR इच्छ. — N वस्ताण. — C विहरइ,
W वियरइ. — N हरिण^०. — CP
लक्ष्मीइ, W लत्यौइ, STU लच्छीए.
— C जीए, S तोए, U एसो.

41^४ CW जोइ, P जोय, N दोह, ORTU
जाद, S जाआ. — CPNORSTU दप्पो.
— C जज्जणजइणो, P जयिजणजणणो,
W जगजाइ, N जणमणदलणे, OR जु-
अजणजिणणे, STU तिहुवणविजई (T
णिहुअण^०, U तिसु). — C फुललक्खो,
W वच्छलक्खु, N बच्छ^०, OR लक्खु. —
C विहादि, P विठादि, W टुयादि, N दि,
OR छ ठाइ, S इहाइ, U विहाइ.

विदूषकः । एतं तं मरगदपुञ्जं । इध उवविसिअ पिअवअस्सो पडिवा-
लेदु तं । संझा वि संणिहिदा बटृदि ।

तथा कुरुतः ४

रजा । अदिसिसिरा वि जामिणी अदिसंताविणिं गिम्भमन्नरहवेलं
अणुहरदि ।

विदूषकः । ता लच्छीसहअरो खण्णं चिटुदु देवी जाव अहं सिसिरो-
वआरसामगिं संपाडेमि । इति नाथ्येन निष्क्रम्य पुरो ऽवलोक्य । किं उणा ए-
सा विअक्षरणा इदो णिअडिआ आअच्छदि ।

रजा । संणिहिदो संकेदकालो कधिदो सहीहिं । सत्त्वा मदनाकूतमभिनौय¹⁰ ।

41¹ P एवं. — SU omit तं. — CPWNO
RSU मरगअं.

41² CPN ता इह, WORTU इह, S जह.
— P उपविसिय पि प्रियविं, S उवविसिअ
वभस्सो; T omits पिअ; U वभस्सो. —
N वाडेद, S वालेत, U वालेदु. — CU
omit तं.

41³ W वहिदा ज्जेव, SU वहिदा एव्व. —
STU बटृद.

41⁴ C ततो रजा तथा कुरुते, P तथा कुरुते
रजा, W तथा कुरुते, N उभौ तथा कुं.

41⁵ CPN omit रजा; W रजा स्मरणमभि-
नौय. — C अयिसिसिर, PSU अइसि-
सिरा, W अइसिसि, NOR अइसिसिरं,
T विसिरा. — WNOR पि. — CP
हिमाणी, W हिमाणिं, NOR जामिणि,
T जामणि. — C संताविणीं, P संता-
विणीमणुं, WNOR संतावदाइपिं (OR
संदाव), S अइसंतापिणी, TU अइसंदा-
विणी. — CPWNOR omit गिम्भ;
S मन्नज्ञास्य. — C अणुहवामि, PWOR
अणुहवामि, N अणुभवामि, SU वहरद,
T वहर.

41⁶ C ताव. — T वस्तुसरो. — P एउत
खण्णं. — SU चिटुड. — COR देझो,
N omits. — STU omit अहं. — W
सिसिरोवयर, OR वोपआर. — CPW
संपाडेमि.

41⁷ C परिःक्रम्य, P परिं निःक्रम्य, WOR प-
रिक्रम्य. — C विलोक्य वक्ति विदूषकः,
W विलोक्य, SU निष्क्रम्यावलोक्य, T प-
रिक्रम्यावलोक्य; PNWS add च.

41⁸ CPNOR पुण. — STU omit एसा. —
STU इदो एव्व. — CP नियडो, N
निअल्लि, SU विइखंतो, T विअखंतेति.
CW आगङ्गदि, SU आअच्छद, T आआ-
छद्ददो.

41⁹ P संणिहिदो यं, N वहिदो अ. — CPW
OR संकेअं, N संझाकालो अ. — CPN
कहिदो, S कहोओ, TU सहीहिं कहिदो.
— CWNO मंतोहिं, P मंतोहि, R वं-
दीहिं, S omits; WNOR add पि. —
STU add ता संभावणोओ, after which
S adds अवि णाम तहेच्य भवे.

41¹⁰ C omits स्म. — P तां स्म. — C मदना-
कूतमभिनौय कर्प्परमंजरीस्वरूपमाश्रित्याह

किसलअकरचलणा वि हु कुवलअणअणा मिअङ्गवअणा वि।
 अहह णवचम्पअङ्गी तह वि हु तावेइ अच्छरिअं ॥ ४२ ॥
 विदूषकः । सम्यग्वलोक्य^१ । अहो विअकवणा सिसिरोवआरसामग्गीसहिदा
 आअदा^२ ।

ततः प्रविशति यहोतशिशिरोपचारसामयी विचक्षणा^३
 विचक्षणा । परिक्रम्य^४ । अहो पिअसहीए विरहदाहज्जरो^५ ।
 विदूषकः । उपसूत्य^६ । भोदि किं एदं^७ ।
 विचक्षणा । सिसिरोवआरसामग्गी^८ ।
 विदूषकः । कस्स किदे^९ ।
 विचक्षणा । पिअसहीए किदे^{१०} ।
 विदूषकः । ता मह वि अङ्ग देहि^{११} ।
 विचक्षणा । किं णिमित्तं^{१२} ।
 विदूषकः । महाराअस्स किदे^{१३} ।

राजा, PN मटनाक्तिमभिनोय. — T adds भवि णाम तहा हु वै.

42^a U अर. — MSS. चरणा. — T omits वि. — NT omit हु; SU अ. — N कुवलणअणा. — C मियंकवणा. — S च, TU अ.

42^b STU omit अहह. — STU अहिणवचंप-असंगी (U अभिं S अंगं). — T तअ. — T omits वि. — CP य, N क्तु, STU omit. — SU तवेइ ति, T तवेइ ति. — ORTU अच्छरिअं, S अच्छेऽ.

42^c C विलोक्य, P सम्यग्वलोक्याय, WOR सम्यविलोक्य.

42^d C कथं, P अयि, NOR अए, SU omit. — NSU विअं वि. — S रोभआर. — W शामग्गी, OR omit शामग्गी. — P सहिदहस्था, OR गहिदहस्था. —

CW omit आभदा; PN विअ, T अ-भदा.

42^e C विचं शिशिरोपचारयुक्ता, PN शिशिरो-पचारसामयोसहिता, S शिशिरोपचारसामयी-करा, TU यथोहिष्ठा. — OU add च.

42^f C परिक्रम्याहु विचक्षणा, NOR omit वि-चक्षणा.

42^g P अहो. — C महतो दाह०, P महतो वि०, N महतो क्तु वि०. — ORS दाह०, T विरहज्जरो.

42^h C adds तामाह०.

42ⁱ P भो, W भादो, OR विअक्षयो, STU भो विअक्षयो. — N किमिदं.

42^{j, 10, 13} CPWNOR कदे. — U omits 42¹⁰.

42¹¹ P अहं, W अज्ञं, OR अम. — CPW वि. — P अटु, S अहु, T हृत्ये दिद्धि.

42¹² C कस्स कदे.

विचक्षणा । किं उण कारण¹⁴ ।

विदूषकः । कप्पूरमञ्जरीए वि किं¹⁵ ।

विचक्षणा । किं ण जाणासि महाराअस्स दंसण¹⁶ ।

विदूषकः । तुमं पि किं ण जाणासि महाराअस्स कप्पूरमञ्जरीए दंसण¹⁷ ।

इत्युभ्ये हस्तः¹⁸

विचक्षणा । ता कहिं महाराओ¹⁹ ।

विदूषकः । तुह वअणेण मरगदपुञ्जे²⁰ ।

विचक्षणा । ता महाराएण सह मरगदपुञ्जदुवारे चिठु जेण उहअदंसणे जादे सिसिरोवआरसामगीए जलञ्जली दिज्जदि²¹ ।

विदूषकः । तां परिष्वज्य²² । तहिं गच्छ जदो णाअच्छसि²³ । इति द्विष्टि²⁴ । तां प्रति²⁵ । ता कीस दुवारहेसे भविदवं²⁶ ।

42¹⁴ C omits उण; PWNOR पुण. — NST कालण. — POR add तस्य.

42¹⁵ P जरै. — CN omit वि. — S किं कप्पू०, TU किं उण कप्पू०. — N adds कालण.

42¹⁶ T तुमं कि. — W याणासि, N आणासि, T अणासि कप्पूरमञ्जरि महाराक्षस्स. — C दंसणं तौए, T दंसणं ति.

42¹⁷ W उ तुवं, O तुभं. — OR वि, STU omit. — C न जानासि किं, TU किं उण ण. — W जाणासि, NSU आणासि. — T महाराओ, U कप्पू० महा०. — O दंसणे. — C adds कारणं.

42¹⁸ CPWN इत्युभ्ये. — P परस्यरं ह०, N हृहर्वेति ह०.

42¹⁹ SU तुक्ष. — MSS. मरगओ. — C पुणे क्षेव. — PWOR add चिठुदि.

42²¹ W राथण. — U omits सह — MSS. मरगओ. — C दुवारदेसे, P दुञ्जारोदेसे, W दुआरे, N दुआरोदेसे, T दुवारं. — C चिठ्ठदवं, N चिठ्ठ झणं. — T कं. — CPT उभां, O उभं, SU उभाणं दं. — T तिलजलंजली. — P वि, STU दिज्जदि.

42²² C तामालिंयोपस्थ्याह, P तामुपस्त्य शिशिरोपचारसामयोमादाय, WOR तामुपस्त्य, N तामहत्य.

42²³ CP जहिं पुण, NSTU जहिं. — CP नागछसि, W णागछदि, STU णावारा चिठुह०. — OR add हे सिसिरोवआरसामगी.

42^{24, 25} CU omit. — P चिठू० तां प्रति.

42²⁶ N किस, STU केण. — CP दुवारदेसे, N दुआरदेसे, S दुवारहेसेण, T दुवारो-

विचक्षणा । देवीए आदेसेण²⁷ ।

विदृष्टकः । कीदिसो आदेसो²⁸ ।

विचक्षणा । तहिं देवीए बालतरुणो तिखि आरोविदा²⁹ ।

विदृष्टकः । के के³⁰ ।

विचक्षणा । कुरवअतिलअअसोआ³¹ ।

विदृष्टकः । ता किं तेहिं³² ।

विचक्षणा । भणिदा सा देवीए जधा³³ ।

कुरवअतिलअअसोआ आलिङ्गणदंसणगगचलणहआ ।

विअसनित कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एणिहं तं संपादइस्सदि¹ ।

विदृष्टकः । ता मरगदमुञ्जादो पिअवअसं आणिअ तमालविडवना-

देसेण, U दुश्रादेसेण. — CP भोदस्तं, N होव्यं, SU omit.

42²⁷ N omits. — OR add कपूरमञ्जरी भा-
गमिस्सदि (R भाक्षस्सदि).

42²⁸ N omits. — CPW कि तौए, OR कि-
ति तौए, SU कीरिसो, T किरिसो.

42²⁹ N omits तहिं. — C बाणतठ, PSU
‘तठ, W बालतठ, N बालतठआ, T
बालतरवो, U बालं. — C तिखि, N
तोणीओ, U तिणो. — T आरोविदा, U
‘पिदा.

42³⁰ NOR को को, ST ते के, U दे के.

42³¹ N omits. — P कुरबयं. W कुरु. —
C ‘लयआसोया, STU ‘लआसोआ.

42³² N omits. — T ता किं. — S देहिं,
T ते.

42³³ NO omit. — P भणिया. — T देवोय
कपूरमञ्जरी. — WR omit जधा; SU
जह, T जहा.

43^a N विचक्षणा before the verse. — O
omits 43. — CPW कुरु. — C ‘ल-
यआसोया, R ‘तिलअसोआ, STU ‘ति-
लआसोआ. — N लिंगणदंसणचलणह-
णसहा, RT ‘दंसणचलण. — STU
‘हदा.

43^b C वियासंति. — CWN सुंदरोयं. —
W omits ता. — C दोहलयं. — 43
is not reckoned as verse in C.

43¹ P Sanskrit only. — O omits एणिहं.
— C सा तं, T omits तं. — CPW
OR संपाडं, S संपादइस्सदि. — N
adds ति.

रिं राविअ एं पच्चक्खं करिसं² । तथा नाट्यति³ । राजानं प्रति⁴ । भो भो
उटिअ पेक्ख णिअहिअसमुद्दचन्दलेहं⁵ ।

राजा तथा करोति⁶

ततः प्रविशति विशेषभूषिता कर्पूरमज्जरो⁷

कर्पूरमज्जरो । काहिं उण विअक्खणा⁸ ।

विचक्षणा । तामनुस्त्वय⁹ । सहि करीआदु देवीए समादिदु¹⁰ ।
राजा । वअस्स किं उण तं¹¹ ।

विदूषकः । तमालविडवन्नारिदो जाण¹² ।

विचक्षणा । एसो कुरवअतरु¹³ ।

कर्पूरमज्जरो तमालिङ्गति¹⁴

43² CPWNORSU मरगअ० — S °एंजाहिं-
दो, T °एंजिआहिंदो, U °एंजाहिंतो. —
C °वयस्तो. — N आणोआ० — C °वि-
डवंतरठिठं, P °वंतरदिठौ, N °विलवं-
रिं, ORU °वंतरिआ०, S °विडपतरिआ-
ठिआ०, T °वंतरिठिआ०. — CPWNO
ठविअ, R थविअ, STU करिअ. — W
omits एंदं. — P पच्चक्खं छ, STU
°क्खो०. — COR करद्दसं, W करेद्दसं,
S कारद्दसं, U काक्खसं.

43³ C विदू० तथा. — CPW नाट्यित्वा०

43⁴ C राजानमाह०

43⁵ CO भो once only, STU omit. —
STU उटेहि ३. — WOR संयेक्ख, S
दक्खाणोआ०, U दक्खा०. — P °चंदलिहिं,
S हिअसमुद्दचन्दलेहा०.

43⁷ C ततो विशति. — ST सविशेष०. —
POR-भूषितांगी०, W °भूतांगी०

43⁸ C कर्पू० प्राह०. — T कह०. — CWN पुण०.
P पि पुण०.

43⁹ C तामनुस्त्वाष, PWOR तामुपस्त्वय.

43¹⁰ C omits सहि. — CPOR कोरदु०, WS
कोरड, T किरदू०, U किरड०. — C खं
दे०, P तं जं देविष, WS देवी०, OR
देव्वेष०. — C समादिदु०.

43¹¹ C राजा विदू० माह०. — CPWN पुण०.
— T किं उण त वधस्स०.

43¹² N तलंमाल०. — C °तरितो, OT °तरि-
ओ०, R °तरो०, S °तरिठिओ०; W adds
भविअ०, S adds णिलङ्गो०, T adds
भवो० ज णिलक्खो० भविअ०, U adds णिल-
ङ्गो०. — N जाणंनु०, SU जाणाहि०, T
जाणेहि०. — OR add राजा तथा क-
रोति०.

43¹³ C विच० तामाह०। सहि एसो०, P एस सो०,
WNORS एस०, U omits; T एसो after
कु०. — P कुरबय०.

राजा ।

णवकुरवअवच्छो कुमभीरात्यणीए
रहसविरइएणं णिव्वरालिङ्गणेणं ।
तह कुसुमसमिहिं लभिओ सुन्दरीए
जह भसलकुलाणं एत्य जहा समत्ता ॥ ४४ ॥
विदूषकः । भो पेक्ख पेक्ख महेन्द्रजालं^१ । जेण^२ ।
बालो वि कुरवअतरु तरुणीअ गाढमुवगूढो ।
सहस त्ति कुसुमणिअरं मअणसे विअ समुग्गिरइ ॥ ४५ ॥
राजा । ईदिसो ज्ञेव दोहलस्स पहावो^३ ।
विचक्षणा । अअं तिलअहुमो^४ ।

कर्पूरमञ्जरी चिरं तिर्यगवलोकयति^५

44^a CPWNOR विचक्षणा. — C वत्यो, P कुरुबयवच्छो, WNOR बक्खो, STU लट्ठो,

44^b SU रमसु. — CPW देण, N देण. — NSU लिंगयोण, T लिंगण.

44^c W कुसुम. — PST समिहिं, O समिहिं. — CPWNOR संभिदो, ST संभिआ.

44^d C भमणा, U सहल. — N कुलुण. — COR तत्य, N तत्र. — S जाता, U जत्या. — N पउत्ता, O पडता, R omits; ST समत्या.

44^e P भो भो पेक्ख पेक्ख, W भो भो पिक्ख, N भो पेक्ख च, OR पेक्ख भो. STU भो वधस्स पेक्ख च. — CNOR महिंद, S इदं वम्महंमहिंद, TU इदं (T एदं) वम्महेद.

45^a P कुरुबयं, RT कुरुवतरु. — MSS. तरु-

णीए (W तरौए). — WN गाढमव, S ज्ञाठो, T उठो.

45^b N इन्नि, STU सहसा. — NSTU omit त्ति. — C यंपुल्लिदो, P पुफल्लिदो, N पफुल्लिदो, S फुल्लिदो, TU पुफिक्खो instead of कुसुम—समुग्गिरइ. — OR फुल्लिणिअरं मअणसरं.

45^c CN इदिसो, S एआरिसो, TU ईरिसो. — P घेख, O ज्ञेच, R ज्ञेख, SU यक्ख, T यक्ख. — POR दोहलभस्स, N दोह-भलभस्स. — CP प्पभावो, OR प्पहाओ.

45^d C सहि एसो, PN अह एस, OR अह एसो.

45^e C ततः कर्पूं सर्जयति चिरमवलोकयति च तं, P कर्पूं चित्तं तर्जयति भवलोकयति च, W omits चिरं; OR चिरं तर्जयति आलोकयति च, SU चिरं तर्केयन्त्यवलोकयति.

राजा ।

तिकवाणं तरलाणं कञ्जलकलासंवटिआणं पि से
पासे पञ्चसरं सिलीमुहधरं गिञ्चं कुणनाणं अ ।
रोत्राणं तिलअहूमे गिवडिआ धाढी मअच्छीअ जं
तं सो मञ्चरिपुञ्चदन्तुरसिरो रोमञ्चिओ व द्विओ ॥ ४६ ॥
विचक्षणा । एसो वि असोअसाही¹ ।

कर्पूरमज्जरो चरणताडनं नाटयति²

राजा ।

असोअतरुताडणं रगिअरेउरेणंहिणा
कअं च मअलञ्जणञ्चविमुहीअ हेलुस्सं ।
सिहासु सअलासु वि त्यवअमरणाडम्बरं
टिअं च गअणङ्गुणे जणगिरिकवणिज्जं खणं ॥ ४७ ॥

46^a C omits राजा. — MSS. तरलाण. — C
•संवटिदाणं, P •संसगिदाणं, WNOR
•संवगिदाणं, S •संवटिदाणं, TU •संय-
क्किदाणं. — ST वि, N ज.

46^b N •सुरं, T •रसं. — P •सुहधी. — C
मिच्चं. — MSS. •ताण. — OR व, T बं.

46^c PO •दुमे. — CWNOR गिवडिदा, P
गिवणिदा, SU गिपडिआ. — N धाढी,
STU पाली. — CPW मयठोइ, N
मअछोण, OR मिभा, STU मिभ-
च्छैए.

46^d C •दंतुरसो, N •दंदुरू. — CPWNOR
रोमंचिदो. — OPO व द्विओ, W वटि-
दि, N वटुदि, STU वटुइ.

46^e C विचं तां पुनराह । सहि एसो, W एसे,
N एस, S एसे पञ्चसरं । एसो. — CNSTU
omit वि. — C असोयतठ, U •पा-
अवो.

46^f C करताडनं, WOR चरणेन ताडयति.

47^a CWNOR विचक्षणा. — CN रणितं,
PWORSU रणिदं. — P •नेणाहिणा,
NSTU •गोउरेणाचिणा.

47^b CWNOR कदं, PSTU किदं. — RS
TU मिअ. — CWOR •मुहोइ, P
STU •मुहोइ, N •छतिमुहोइ. — S
लोलुस्सं, U लोलुञ्जलं.

47^c ST सअलासु अ. — C छविथमंडलाडबरं,
W छवयं, N छरिक्षं, SU त्यबअं, T
थबक्षं.

47^d CPNOSU ठिदं, W दिटू, R टिकजं, T
टिदं. — C गणायंगणं, NOR गक्षणायंगणं,
STU सअलंगणा. — C •गिरिसगिज्जं,
W •गिरकज्जं, N •निरक्षणातक्षणातक्षणं,
P खणे, STU खणा.

विदूषकः । भो वअस्स जं सअं ण किंदं दोहलदाणं देवीए जाणासि
किं एत्य कारणं¹ ।

राजा । णं तुमं जाणासि² ।

विदूषकः । भणामि जइ देवो ण कुप्पदि³ ।

राजा । को एत्य रोसावसरो⁴ । भण उम्मुहिद्जीहो⁵ ।

विदूषकः ।

इह जइ वि कामिणीणं सुन्देरं धरइ अवअवाणं सिरी ।

अहिदेवअ व विलसइ तह वि हु तास्थए लच्छी ॥ ४८ ॥

राजा । मुणिदो दे अहिष्पाओ⁶ । किं उण किं पि भणामो⁷ ।

बालाउ होनित कोउहलेण एमेअ चबलचिह्नाओ⁸ ।

दरलसिअथणीमु पुणो णिवसइ मअरइअरहसं ॥ ४९ ॥

47¹ W वस्स. — C सयं जं तं संपर्दं, P जं ण संपर्दं सयं, OR सभं जं ण संपर्दं. — CPWNO कादं, R कजं. — P दोहलू, NOR दोहलभा, U दोहलं काणिं. — P देवो, N एवीए. — COR जाणासि एत्य किं कारणं, P एत्य जाणासि किं कारणं, W एत्य जाण किं कारणं, N एत्य किं कालणं जाणेसि, SU जाणासि किं एत्य कालणं (S कालति), T किं एत्य जाणासि कालणं.

47² CWNOR omit ण, P ज. — CW तुयं, N गुञ्जं, OR तुञ्जं, T सुमं ण, U तुमं ण. — CWNOR जाण.

47³ U भणाइ. — WNU जादि, R जद. — C कुप्पति, STU कुप्पद.

47⁴ ORT एत्य को. — C रोसावरो, W रोसारो, SU कोवावसरो.

47⁵ ST तं भण, U ता भण. — CP उम्मुहिद्जा, हिया जोहा, W उम्मुहिद्जा, N उचुदजोहा, STU उम्मुहिभ जोहं.

48^a S omits विदूषकः. — R दह जद, T जह जयि. — N कामिणं, T कामिणीयं. — CPWU बाजा, ORST अवअभाजा.

48^b W देवह, SU देवदे, T देवते. — S ल्ल. — CPR विलसइ, WN णिवसइ, O णिभसइ. — T omits हु; SU झ. — CPW तास्थयं तोए.

48^c C जाणिदो, PNORT सुणिदो, S सुणिक्षो. — P omits दे. — CPWST क्षमि.

48^d CPWN पुण, S किं दु किं वि, T उण किं छि. — N omits छि. — COR भणामि.

49^a S होति एत्यमेअ, T होति मेव, U होति एमेभ. — N कोउहलेण, SU कोउहलेण. — C एयेय, W एमेव, N अमेभ, O एमभ, R अमझ, STU see above. — W चलणचित्ताउ, STU तरलू.

49^b C दरिहसियं, P दरहसियं, W दरलसियठणोउ, N दरमोमोभत्थणोणं, O दर-

विदूषकः । तरुणो वि रुवरेहारहस्ये गुप्तनिः । गु उगु रदिरहस्यं जाणनिः ।

नेपथ्यः³

वैतालिकः । सुहसंज्ञा भोदु देवस्याः ।

लोआणं लोअणेहिं सह कमलवणं अह्मणिहं कुणनो

मुच्चनो तिब्बभावं सह अ सरहसं माणिणीमाणसेहिं ।

मञ्जिद्वारत्सुत्तच्छविकिरणचओ चक्रवाएङ्गमित्रो

जाओ अत्याचलत्यो उवह दिणमणी पिङ्गणरिङ्गपिङ्गो ॥ ५० ॥

राजा । संणिहिदो संज्ञासमओ वट्टदि ।

विदूषकः । संकेद्वालो काधिदो सहीहिं ।

उल्लिखत्यणोसु, R दार उण रद्वहस्यं
जानंति ल्लिखत्यणोसु, STU दारमित्तः.
— W पुण. — C वियसह, W धर्तंति,
S शिशड्ड. — C ‘चूजः, N मधलङ्गमः’,
R मधरद्वरः. — S ‘विहस्यं’.

49¹ U omits. — C विदूः वक्ति, S omits
विदूः. — W ताऱ्गो, R ताऱ्गो, T
तम्या. — C omits वि. — OR रु-
अरेहारसेण, S ‘रहस्ये, T ‘रेहरहस्ये. —
OR विभसंति.

49² U omits. — C पुणो. — CWORS
रहः, P रहः, T रयि. — Instead of
49^{1, 2} N has only स्थव जाणंति.

49⁴ C वैता ग्राह. — C ‘संज्ञा, P ‘संज्ञा,
OR सुहा’, S सुहाम संज्ञा, T सुहं संज्ञा,
U सुसंज्ञा. — S omits भोदु; T देत,
U होदु. — N देभस्स.

50^a C लोचयेहिं, O ‘हि. — N ‘घणे. —
STU बद्धणिहं. — OR करेतो.

50^b W मुच्चतो. — OR तिक्कभाव. — P
सुह, W बहि, N सु. — P सहरसं,
W सहरिसं, SU सरभसं. — P कामि-
णो, R मणिणो.

50^c N ‘सून्तछड्ड. — O ‘घभो, S ‘च्चो.
— WORSTU ‘चाभङ्गः. — STU
‘मित्तं.

50^d MSS. जादो. — C अत्यावलंबो, P ‘त्यो,
SU अत्याभत्ता, T इत्याचल. — P
उभह, U वहदि. — CPWNSTU यङ्गः.
— NSU ‘यारंगः, OR ‘यारंभः.

50^e C राजा, P omits राजा; N राजा भो
वभस्स. — C संणिहिदा संज्ञा. — SU
वट्टद.

50^f CWOR संकेभः, N संज्ञाकालो. — CN
SU कहिदो, P कहिदो दो, T ते कहि-
दो; SU add मे. — CP मंतीष्ठि, W
NOR लंदीहिं. — PW add fu, SU
add ता कहं विभ, T adds ता.

कर्पूरमज्जरी । सहि विअक्षणे गमिसां दाव³ । विआलो संबुत्तो⁴ ।
विचक्षणा । एवं करीअदु⁵ ।

इति परिक्रम्य निष्कान्ताः सर्वे⁶ ।
द्वितीयं यवनिकान्तरम्⁷ ।

50³ C कर्पूरं वक्ति. — T अणुगमिसामि.

50⁴ N विकलो, R विआले, S पओसआलो,

T पटोसक्कालो, U पओसक्कालो. — WU

संपत्तो, T पतो. — N adds वट्टदि.

50⁵ C विचक्षणा प्राह । सहि एवं, SU एवं.
— CPWO कोरदु, R कोर.

50⁶ T omits परिक्रम्य.

50⁷ PWSTU यवनिकांतरं.

ततः प्रविशति राजा विदूषकम्^१

राजा । तामनुसंधाय^२ ।

दूरे किञ्जउ चम्पअस्स कलिआ कज्जं हलिहीअ किं
ओह्नोह्नाइ वि कच्छणेण गणणा का णाम जच्छेण वि ।
लावण्यस्स णावुग्गएन्दुमहुरज्ञाअस्स तिस्सा पुरो
पच्छग्गोहि वि केसरस्स कुसुमुक्कोरेहि किं कारणं ॥ १ ॥

अवि अ^३ ।

मरगअमणिगुत्था हारलट्टि ब्ब तारा
भमरकवलिअन्ता मालईमालिअ ब्ब ।
रहसवलिअकरणं तीअ दिट्टी वरिट्टा
सवणपहणिविट्टा माणसं मे पविट्टा ॥ २ ॥

1^a PWNOR किञ्जदु, S किंच्च, T किञ्ज
अस्स, U किञ्जब्ब. — PW हलिहैच्च,
N हरिहाब्ब, OR हलिहाब्ब, S हैच्च,
T हलंहैय, U हलंतोय.

1^b P अल्लोल्लाअ, N उल्लल्लेण, OR उत्तसेण,
STU त्त्लेण अ. — W गणणा य का.
— O जच्छेण. — N किं.

1^c N अलाक्षणःस, U लाक्षण्यस्स. — P णावु-
गाद्दु, W णाउग्गाद्दुमहुरज्ञायस्स, N
णावोग्गाद्दु, OR णावोदिद्दु, SU समु-
ग्गाद्दुकिरणा, T सयुताद्दुकिरणाक्षस.
— W तिस्स.

1^d PORT व्हि, W पच्छुग्गेहि, N पच्छंगेहि. —

T वेकसरस्स, U केदभस्स. — P कुसुमुक्क-
रेहि, WR व्हि, N भक्कोरेहि, OU भक्कोरेहि,
T कुसुमेक्कोरेहि. — N कालया, S काज्जह,
TU कारिखं.

2^a POR मणिमुंजा, WN गुच्छा, T गुटा. —
NSU लट्टी. — SU ब्ब.

2^b STU भसल. — R कवतिंभंतः, S क-
वतिंभंता. — T भालदो. — P मालिय,
N मलदे, T मलिय.

2^c SU रभस. — N वलोआ. — PWNOR
व्हंठो. — PW तोह, NSU तोय, T
तोआ.

2^d PWN पञ्चटा.

विदूषकः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरु-
कुराअन्नो चिदृसि¹ ।

राजा । वअस्स सिविणअं दिटुं अणुसंधेमि² ।

विदूषकः । ता कधेतु पिअवअस्सो³ ।

राजा ।

जाणे पङ्करहाणणा सिविणए मं केलिसेज्जागअं
कन्दोट्रेण तडत्ति ताडिउमणा हत्यन्तरे संठिआ ।

ता कोडुण मए वि झात्ति धरिआ ढिल्ले वरिल्लच्चले

तं मीत्रूण गअं च तीअ सहसा णटा खु णिहा अ मे ॥ ३ ॥

विदूषकः । स्वगतम¹ । भोटु एवं दाव² । प्रकाशम³ । भो वअस्स अज्ज मए
वि सिविणअं दिटुं⁴ ।

राजा । सप्त्याशम⁵ । ता कधीअटु कीदिसं तं सिविणअं⁶ ।

2^a P रियवयस्स. — STU अज्ज किं. — P तु, W तुवं, N तुमं पि, OR तुभं. — N भज्जाए जिदो, SU भज्जिदो, T भं-
जिदो; PO add यइ, W पिइ, R पइ. — P व, WOR छ. — POR किं
पि once only, S किं वि once only, TU omit. — PN कुरुकुरुअंतो, STU
छुरुरुराक्षेतो.

2^b N भो वअस्स omits सिविणअं—पङ्करहा-
णणा 3^a. — W पियं सविणयं, R सि-
विणिअं, STU सिविणए. — P माण-
समाणुसंधेहि, W तमनुसंधेमि, STU मा-
णुसि अणु.

2^c W inserts कीदिसं तं before ता, S
omits ता. — P कधिदु, R कधे, STU
कहेटु.

3^a W सुविणये. — NT “भज्जा”. — PW
NOR गांद.

3^b NU कंदोट्रेण. — PORT तडत्ति, N झ-
टित्. — MSS. ताडिदु. — N इत्यं-
तरे. — MSS. संठिदा.

3^c P कोघेण, N केवेण, O कोडेण, R केडेण,
T कोठेण मये. — PNOR धरिदा, W
गहिदा. — PWNOR ढिल्ले. — OR
वरिल्लच्चले, N वरिल्लच्चते.

3^d W मत्रूण. — P गदा इ, WOR गदं. —
P तिय, W तोइ, NSTU तोए. — P
WNOR णटा अ. — W वि मे, O एमो.

3^e STU होटु. — ORSTU एव्वं.

3^f T omits वअस्स. — WSU omit वि. —
P सिविणयं, W सुविणयं, N सिविणिअं,
OR सिविणं.

3^g P सप्त्यासचं सामिलावं, W सप्त्याशं, STU
सोत्पासं.

3^h PWNOR कहिज्जटु, SU कहिज्जउ, T
कहिज्जइ. — ORSU कीरिसं, T कि-

विदूषकः । अज्ञ जाणे सिविणए सुरसरिदासोत्ते सुत्तो म्हि⁹ ।
राजा । तदो तदो¹⁰ ।

विदूषकः । ता हरसिरोवरि दिखलीलावआए गङ्गाए पक्खालिदो म्हि
तोएण⁹ ।

राजा । तदो तदो¹⁰ ।

विदूषकः । तदो सरअसमअवरिसिणा जलहरेण जधिच्छं पीदो म्हि¹¹ ।
राजा । अच्छरिअं अच्छरिअं¹² । तदो तदो¹³ ।

विदूषकः । तदो चित्ताणकवत्तगदे भअवटि मत्तराडे तम्बवणीसंगदसमु-
हनोण गदो सो महामेहो¹⁴ । जाणे अहं पि तस्य गब्धिट्टिदो
गच्छामि¹⁵ ।

राजा । तदो तदो¹⁶ ।

रिसं. — N omits तं. — W सुविणायं, 3¹² NR अच्छरिअं once only, S अच्छेरं once
NR °णिअं, ST omit.

3⁷ STU omit जाणे. — W सिवणए; R adds थ. — P °सरिसोतो, WOR °स-
रिसोते, NSTU °सरिआ°. — STU पसुच.

3⁸ NOR omit; PWS omit तदो तदो.

3⁹ PWNORS omit विदूषकः. — STU omit ता. — P हरि°, N हरसिरसो-
वरि. — P °लौलाचलणाए, N °लौलाए
आपणाए omits गङ्गाए; O °लौलावेआए,
S °पआए, TU °लौलावआराए. — W
तोणण एक्खालिदो सि, S °लिखो सि
corrected to म्हि. — STU omit तोणण.

3¹⁰ P omits राजा. — R तदो once only.

3¹¹ P सरद°. — W °घरसिणा. — P जहि-
त्यै, WNOR जहिच्छं, SU जहच्छं, T
जहेत्यं.

3¹² NR अच्छरिअं once only, S अच्छेरं once
only, U °रौअं ३.

3¹³ N तदो once only, ORSU omit.

3¹⁴ P तदा चित्तन° भयवं, W भगवं, N भअव-
ठि, OR °वङ्ग, S omits; U भगवङ्ग. —
W मच्छडे, S चंडूण. — P तंबवणीसंग-
मेसंगतसमुहंतेण, W तंबवणीदासंगमेस-
मुहं, N तम्बवणिसंगदं समुहं, O तम्बव-
णिणदोसंगसमुहं, R ममवणिसाईसंगमस-
मुहं, SU तंबपणि°, T तंबपणीसंगदस-
समुहंतेण गवो. — ORT omit सो.

3¹⁵ NSTU वि. — NOR omit तस्य. — P
°टिट्टो ज्जेव, W °ठिट्टो, N मेहगव्य°, OR
तगवभिट्टिदो, SU °गभो, T °त्यिदो. —
N क्षामि, T पेच्छामि. — STU add
त्ति.

3¹⁶ RS तदो once only.

विदृष्टकः । तदो तहिं सो थूलजलबिन्दूहिं वरिसिदुं पञ्चो¹⁷ । अहं च रदणाअसुत्रीहिं मुत्ताणामहेआहिं जलाहिंतो समुप्पडिअ पीदो म्हि ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गव्बे संठिदो¹⁸ ।

राजा । तदो तदो¹⁹ ।

विदृष्टकः ।

तओ चउस्सटिसु सुत्रिसु द्विओ घणहुबिन्दू जिअवंसरोअणो
सुवत्तुलं णित्तलमच्छमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥ ४ ॥
तदोसोअहं अत्ताणामं ताणं मुत्तीणं गव्बगदं मुत्ताहलत्तणो मखेमि¹ ।
राजा । तदो तदो² ।

3¹⁷ OR सो तहिं, STU omit तहिं. — N त्यूलबिन्दूहिं, SU अविर०, T धीर०. — P वरसि. — P पद्मो, WSU पञ्चदो, T पटटो.

3¹⁸ T अहं अ. — MSS. रक्षणाभर०. — O 'सुत्तिहिं. — P सुत्ताहलनामधेयाहिं, W मुत्तासुत्तिणामधेयाहिं, N मोत्ताणामधेयाहिं. — Instead of जलाहिंतो W तो, N संपुडं, S जलधाराहिं, TU जलधाराहिं. — P समुप्पडिय, W समुप्पडिय, N समु-ग्याडिअ, OR समुप्पुरिअ, S संपडिओ, T समुपाडिदो, U संयाडिदो. — PWOR add जलबिन्दूहिं (P 'बिन्दू) समं. — P जहित्यं पौदो, N जहिंठं पौदो, T omits पौदो. — PWOR omit म्हि. — N ताणं पि, STU ताणं च अहं. — T दसमाप्पमाण, WOR 'प्पमाणो, N क-मास०, T दहमास०. — P मोत्ताहले, WOR 'हलो, N मोत्ताहलं, S भलं, T 'फलं. — OR हुविक्ष. — P संठिदो, SU सुसंठिदो, T सुसंठिदो.

3¹⁹ R तदो once only.

4^a MSS. तदो. — WNOR चउस०. — P सुत्तिसंठिदो, WNT द्विदो, OR ठिदो. — P यणाबुबिन्दू हियबुरोहरो, WOR 'बिन्दू जिअवंसरोअणो, N 'बिन्दुइङ्गभवंधरोअणो, S 'बिन्दुजिजदयंसरोअणं, TU 'बिन्दुजिजअ- (T 'द')कंचुअंचिदो.

4^b PS सुवदुलं, T सुवदुलं, U सुवत्युलं. — P 'मद्वमञ्जलं, W णिच्चल०, OR णि-त्तुल०, S णित्यलमञ्ज्ञसु०, T णिदुलं णिदु-लमच्छमञ्जलं, U णित्यलमञ्ज्ञसु०. — OR वरमुत्तिं.

4^c P inserts राजा । तदो तदो । विदृष्टकः before तदो. — STU तदो सुत्तीणं गव्बगदं अत्ताणं मुत्ताहलत्तणो (T मुत्ताफ०) मखामि (U मुणामि). — OR omit तदो. — PWNOR हू०. — PW अत्ताणं, N omits. — OR omit ताणं. — PW omit सुत्तीणं. — P गदं omits गव्बम; OR 'गजं. — P मोत्तां परिणां, W मुत्ताफल०, N भोत्ताहल०. — P मखामि, N भणामि.

4^d RU तदो once only.

विदूषकः । तदो परिणदिकाले समुहादो कट्टिदाओ ताओ सुत्रीओ फाडिदाओ अ^३ । अहं चदुसट्टिमुत्ताहलाणं मन्ज्ञट्टिदो^४ । किणिदो अ एक्षेण सेट्टिणा सुवण्णलक्खं दइअ^५ ।

राजा । अहो विचिन्नदा सिविणास्स^६ । तदो तदो^७ ।

विदूषकः । तदो तेण आणिअ वेअडिअं विद्धाविदा मोत्तिआ^८ । मम वि ईसीस वेअणा समुप्पणा^९ ।

राजा । तदो तदो^{१०} ।

विदूषकः ।

तेणं च मुत्ताहलमण्डलेणं एक्षेक्षआए दसमासिएणं ।

एक्षावली लट्टिकमेण गुत्था सा संठिआ कोडिसुवण्णमुज्जा ॥ ५ ॥

4^१ N omits विदूषकः. — PSU omit तदो;

N तदो अ. — OR ऊकाले अ. — PW समुहाउ, N समुहाहिंतो. — OR omit कट्टृः. — P omits ताओ; W सुत्तोउ ताउ, P सुत्तोए, N सुत्तिआ. — P फो-डिवाउ, N फ्कालिदाओ, O दारिदा, R दारिदाओ, S ताडिताणाओ, T पोडिदा-ओ, U ताडिताओ. — WOR omit अ.

4^२ STU तदो अहं. — P च्यउसट्टृः, W चदुस, N चउठट्ठृः, OR चउसट्टृः, SU चउससट्टृः, T चउरसट्टृः. — PWOR अमुत्ताहलत्ताणं, N अमोत्ताहलत्ताणं, T अफ-लाणं, U अमोत्ताहलाणं. — PWNOR गदो ठिदो, S मन्ज्ञट्टिओ, T मन्ज्ञकिदो टिदो. — U adds किदो अ.

4^३ PS कोदो, W कोहो, N कोरोदो, TU see below. — W हृ, T तदो instead of अ; U omits. — P एकेणा, STU सा-केअणिलएणा एक्षेणा. — P सुवण्णय. — W देय, N देऊणा, S दाऊणा, T दथिअ. — O adds अहं, TU add कोदो मित्त.

4^४ R तदो once only.

4^८ W omits in the text. — OR तेण अ, TU देय आणोअ. — P वेगडियं, N वेधणाआरं, OR वेधआररहिं, SU वेभ-डिसहिं, T वेअकाररहिं. — P विद्धावि-दा ते, N वेधिआ ते, OR वेधाविआइं, STU विद्धाविआ ता. — P मोत्तिदा, OR मोत्तिआइं (O अ॒).

4^९ W omits in the text. — PN ममायि, STU मह वि तहिं घेलम्मि (U अलाय). — MSS. ईसीसिः; S adds अ. — TU सौसवेअणा. — P संपत्ता, OR संपत्ता.

4^{१०} W omits; R तदो once only.

5^a ORT विदूः तदो, SU omit विं. — PW तेणं च, N तेणायि, O तेणोअ, R तेण अ, STU तेणे छ. — PNU मोत्ताः. — TU अफल. — WNT अंडणेण (W अण), SU लेणा. — P एक्षेक्षियाए, WNORU दाए, NU एक्षङ्क, T एक्षदाए. — WNT असिण्णा, ORU अमासणा, S अमासिदाए.

5^b PW का. — N गंठिक्कमेण, OR गंठि-

राजा । तदो तदो^१ ।

विद्वकः । तदो तं करगिइआए कटुअ साअरदत्तो गदो पञ्चालाहि-
वस्स सिरिवज्जाउहस्स णाअरं कणउज्जं णाम^२ । तहिं सा विक्षि-
णिदा कोडीए मुवष्टस्स^३ ।

राजा । तदो तदो^४ ।

विद्वकः । तदो अ^५ ।

दृण थोरत्थणतुङ्गिमाणं एङ्गावलीए तह चङ्गिमाणं ।

सां तेण दिखा दइआइ कणे रज्जनि छेआ समसंगमम्मि ॥ ६ ॥
अवि अ^६ ।

णहधवलिअजोणहाणिभरे रज्जिमज्जे

कुसुमसरपहारुत्ताससंमीलिआणं ।

कमेणा.— W गुठा, NR उत्था, T गुठा.
— N omits सा; SU जा, T या.—
PWNORST संठिदा.— S कोडिसु-
भव्या.

५^a S omits; R तदो once only.

५^b S omits विद्व०.— ORU omit तदो.—
PNO omit तं.— P तरंडियागदं, STU
करंडए.— P कटुय, N कउअ, T क-
रिअ.— POR सागर, N सा० णाम
वणिज्जो puts गदो after णाम; S ग-
ओ, T गवो.— STU वीर(T सिरिवीर)-
विज्जाहरमल्लदेवस्तु.— O णाभण.—
T कणकुंजं.

५^c P तदो तेण तहिं च सा, W तदो सा, N
तहिं च सा, OR तेण तहिं सा.—

WNR विक्षिणीदा, STU विक्षिदा को-
डिसुवष्टमुल्लेण (S °मूलेण), N मुवष्ट-
भस्स.

५^d RU तदो once only.

५^e P तदा, ST omit तदो अ.

६^a W तदृण.— P धौरत्थणा०.

६^b U देण.— N दइआभ, SU दइभाए, T
दइएभ.— P रच्चन्ति, S रेज्जन्ति.

७^a P °बहुलिद०, WOR °वहलिद०, S धवलि-
क्ष०, T धवलिभणवजोणहा०, U धवलि-
क्षणह०.— O °मज्जे, R °मज्जे.

७^b W कुसुमसरहपत्तास०, N °प्पहारुत्तात०.—
P °मंसोलिदाणं, WNOR °संमोलि-
दाणं.

गिहुवणपरिम्भे गिभरस्तुङ्गीण-

त्यणकलसगिवेसा पीडिओ हं विबुद्धो ॥ ७ ॥

शब्दा । किंचिद्विष्ट्य विचिन्त्य^१ ।

सिविणअभिण ण सच्च तं पाणसमासमाअमं मुणसि ।

पडिसिविणएण तस्य वि णिवारणं तुह अहिष्पाओ ॥ ८ ॥

विद्वष्टकः । भद्रो ठङ्कुरो छुहाकिलनो बम्हणो अविणीदहिअआ बाल-
राडा विरहिदो अ माणुसो मणोरधमोदरहिं अत्ताणां विडम्बेदि^२ ।
अवि अ वअस्स पुच्छामि कस्स उण एसो पहावो^३ ।

शब्दा । पेम्मस्स^४ ।

विद्वष्टकः । भो देवीगदे पराअप्परहे वि पेम्मे किं णु कप्पूरमञ्चरिं स-

7° P णिहुयणि० णिभरतुंग०, T णिभरोतुंग०.

7^a N °त्यणात्यलणि०, STU °त्यणाअलस० । —
PWNRST पीडिओ, O पीठिओ.

7¹ S स्त्वा, T किंचित्स्मौत्वा, U किंचित्
स्मितं विधाय. — PNOR add च.

8° W सविण०. — P °मिणमसच्च, WOR
°मेणमसच्च, N °मिसेण सच्च, STU °मि-
म॒. — PWNOR तं दिटुं मेणुसंधमाणा-
स्स (W मेणुसंधिमाणास्स, N ममाणुसरज-
स्स). — U पाणासमाअमं.

8^b P °सिविणएणस्स, N एदस्स. — P omits
वि; OR अ. — P वारणं, N णित्था-
रणे. — S ते, TU दे. — WST अभिं.
— W adds सविणउ ण भोदि एसो स-
विणयमिणासो दिळ्हो अदिटुं माणुसम्म अ-
णुराउ पडिहुविणएण तस्य व णिवारणं
तुह अभिष्पाउ. पाठांतरं.

8¹ OR भद्रो, STU पद्मदो विभ (T णाङ्गो).

— O ठङ्को. — W छुहकिलंतो य,
ORSU खुद्धा०, SU °किलटो, T चुहा-
किलटो; STU add विभ. — P बम्ह-
णो. — N अविवोद०, OR अविणोअ०,
S अविणाअ०, U अविणाद०; STU add
विभ. — P बालदंडा०. — POR omit अ;
STU विभ. — P मणुसो०. — WNO
RTU मणोरह०, P मणोहरमोदरहि०, S
रहमोदरसरहि०, T °मोदभसरहिं०, U °रहु-
म्मादसरहिं०. — WT अत्ताणं, N अत्ताणं
अ०, OR अप्पाणां०, SU अप्पाणां०. — W
विडबेह०, N विडबअदि०, SU विणो-
देशि०.

8² W पुछामि वयस्सं, PNSTU पुछेमि०. —
W omits उण; S मण. — PWORS
एस. — PWNOR पहाओ०, S प्प-
हावो०.

8³ U omits. — PS ऐमस्स, T ऐमणो०.

बङ्गवित्यारिदलोअणो पिअन्तो विअ पुलोएसि⁴। किं तिसा प-
हीअमाणगुणा देवी⁵।

राजा । मा एवं भण⁶।

कीए वि संघडइ कस्स वि पेम्मगराठी
एमेआ तत्य ण हु कारणमत्य रुवं ।

चङ्गत्तणं पुणु महिज्जइ जं तहिं पि
तं दिज्जए पिसुणलोअमुहेसु मुद्दा ॥ ९ ॥

विदृष्टः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति¹।

राजा । अणोखमिलिदस्स मिधुणस्स मअरङ्गअसासणेण परुदं पण-
आगणिं पेम्मं ति छइक्षा भणन्ति²।

^{8^a} U omits विदूः भो — P देर्वैः, N देवोय
गदे, S देवोपणभर्हे वि, T देवोदो आ-
अदे, U देवोगए — PW एरुहे — PW
T omit वि — P किं वृति, W omits
किं णु; NOR किन्ति, T किं णाम —
N अंजरीं पि — P सव्वालंकिदसच्चंगं
वित्यारिय लोणणा पुणो पुणो, W वि-
छारिभं, NORSTU अरिभं, S सच्चंगे.
— S योअंतो, T विज्जंतो, U पिज्जंतो.
— PW एलोएवि, N अवलोअभसि, OR
एलोअसि, U खिलोएसि.

^{8^b} P तत्तो, W तत्तो, N तदो वि हीअमाणा.
— NTU गुणगणा.

^{8^c} ORSTU एच्चं — T adds कह विक्ष-
चित्तं संधंटुभद्र कस्स वि पेम्मंगटीय अगि-
यावो एव्वं जच्च तदो एत्य ण हु कालणं
रुवं सुंदरेत्तणं पुणो अतिरच्छ अवि अ.

^{9^a} STU काए — P संघडिदि, WOR संघडिदि.
— T पेम्मंथी.

^{9^b} TU एच्चेभ. — W इत्य. — NSTU का-

लणं. — OR अेदि, STU अेत्य. —
PWNOR रुभं, T रुयं.

^{9^c} P omits पुणु, NOR पुणु, STU उण. —
P अहिलिसज्जदि, WOR महिज्जदि, N
लहिज्जदि. — SU वि.

^{9^d} P त दज्जए. — T विसुणं सुदं.

^{9^e} STU omit भो. — W पुण किं, PN
पुण, OR पुणु, SU omit. — S णदं.
— PTU ए० once only, N पेम्म
पेम्मेति, S पेमि पेम्मं ति, T पेम्मेति. —
PW भणदि, N भणेदि, O भणांति, S
भणिज्जदृ, T भणांदि.

^{9^f} N omits राजा. — PWOR अमिलिदो,
NT अ०, S अमिलंद, U अमिलभस्स. —
Mss. मिहुं. — P असासणेयिं, N सभ-
रच्छअसासण, OR असासण. — P यण-
यपरुहंठांठो, W पणयपरुहंठियंठो, N
विरुहपणाभगंठि, OR परुहो योहांठो,
SU परुदं पणाभगंठि (U अ०यि), T परुह-
पणाभगंयि. — PW पेम, N पेम्म, ST

विद्वषकः । कीदिसो सो॑ ।

राजा ।

जस्मि॒ विअप्पघडणा॒इकलङ्गुङ्गो
अन्नो॒ मणम्मि॒ सरलत्तणमेइ॒ भावो॑ ।
एक्केक्कमस्स पसरन्नरसप्पवाहो॑
सिङ्गारवड्डिअमणोहवदिणसारो॑ ॥ १० ॥

विद्वषकः । कधं॒ विअ॒ सो॑ लक्खीअदि॑ ।

राजा ।

जाण॑ सहावपसरन्नमुलोलदिट्टी॑-
पेरन्नलुगिटअमणाण॑ परोप्परेण ।
वड्डन्ति॑ वम्महविणसरप्पसारा॑
ताण॑ पआसइ॑ लहुं॑ चिअ॑ चित्तभेओ॑ ॥ ११ ॥

येम्मे. — WNT ति. — P भखेति, S
मख्यंति, T omits छं भं.

9^a ST कोरिसो, U कोरिसे.

10^a PNOSTU घडणादिः. — U मुत्तो.

10^b N अन्तम्मि जस्स, OR अत्ताणाभ्यम्मि, STU
अंते म.

10^c W इक्कियस्स, N एक्कमस्स, OR एक्क-
अस्स, STU एक्कमस्स. — P रसप्पहो,
NR औप्पसारो, SU समप्पसार, T पसर-
ससमप्पसार.

10^d NR वढ्ठिभमणोभव, O मणोभव, —
SU वड्डिदमणोरह, T वट्टिदमणोरह.
— P वृक्षसारे, N वप्पसारोन, TU
विट्टुसारो.

10^e ORSTU कहं. — W वि॑ च॑ सो॑ लछो॑-
यदि॑.

11^a N औहाव, OR सहाभ, T सहास. —

PST सलोण, WN सलोल, U औ-
सख. — PU दिट्टि.

11^b NR तुंठिभ, S णोल्लिभ, T णुल्लिद, —
U णुल्लद. — MSS. मणाण. — W
परोपरेण, NT परंपरेण, U परप्परेण.

11^c P वढ्ठतवम्महविलासंरसप्पसारो, W वड्डतव्य-
म्महविभच्चरसप्पसारो, N वढ्ठंतम्महवि-
तोखरसप्पसारो, O वढ्ठंतम्महविखरस-
प्पसारो, R वढ्ठंतम्मविहस्तरस omits
what follows as far as सो॑ भखेस म
inclusive, see 12^b; T वढ्ठंति॑ वम्मह-
विदिणसरप्पसारा, U वड्डतवम्महविड्य-

सरप्पसारो. —
11^d P लहुं॑ यि॑ स, W लहू॑ यि॑ स, NS लहुं॑
यिअ, O लहू॑ यिअ, TU लहुं॑ च्चिअ.
— PW हेऊ, N भावो, O विजहेऊ
corrected to भाभो, S भेदो, TU
भेजो. — S adds यि॑ । वंचं उण॑ एवं॑
जाणोमो॑ । शा॑ । वअस्स किं विअ.

विद्वान् ।

अन्तो णिविद्वमणिविभमडम्बरो जो

सो भग्ने मअणमराडणमेत्य पेम्मं ।

दुल्लक्ष्वां पि पअडेइ जणो जअम्मि

तं जाणिमो सुबहुलं मअणेन्दजालं ॥ १२ ॥

किं च^१ । जइ चित्तगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं
मराडणाडम्बरविडम्बणाए^२ ।

राजा । वअस्स सज्जं एदं^३ ।

किं मेहलावलअसेहरणेउरोहिं

किं चङ्गिमाइ किमु मराडणाडम्बरोहिं ।

तं अणमात्य इह किं पि णिअभिरीणं

जेणं लहनिं सुहअत्तणमञ्जरीओ ॥ १३ ॥

अवि अ^४ ।

किं गेअणटविहिणा किमु वास्णीए

धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

12^a NSU अंते, T अंत. — P णिविद्वमणा^५, T णिविद्वमिभम्.

12^b N लो भण्ण. — W अमिछ, N अमंडलमेत्य. — NT पेम्म.

12^c T दुल्लक्ष्वां, U अक्षवां. — STU चि. — T पअसेइ जणो जणम्मि.

12^d N जणिमो, STU मज्जिमो. — P सबहुलं, T सुबहुलं. — P मयणांदयालं, WNU मभणिदं.

12^e P यदि, WT जदि. — W तगदं, T चित्तटाखं, U गःअं. — TU पेम्म. —

STU उप्पादेइ. — T तदो, U omits. — P कज्जयदि, WN किज्जदि, OR कलज्जदि, TU omit.

12^f T omits वक्षस्स. — PWOR इणं, N इदं, T खेक्ष एदं.

13^a W असेहरणउरोहिं, S अउरसेहरोहिं.

13^b N चंगिमा, S चंगिमाइ, TU चंगिमाणसुह. — PWN अरणा.

13^c T तं अश्वथमधिक इह. — ST चि. — PN णिअभिरीणो, O णीयं corrected to णीओ.

13^d T जणं. — N लिहृति. — R सुहृत्त अणा.

13^e W omits; S किं च.

14^a S भेअरंगविहिणा, TU गेअरंगविहिणा.

14^b P धूमेण, W धूवेण, N धूपेण, T धूमेण omits किं. — P अगुरुणा, W अगुरुणा,

मिटुत्तणे महिअलम्मि ण किं पि असं
रुच्चस स अत्यि सरिसं पुणु माणुसस्त ॥ १४ ॥

अवि अ^१ ।

जा चक्रवटिघरिणी जणगेहिणी जा
पेमम्मिम ताण ण तिलं पि विसेसलम्भो ।
जाणे सिरीअ जइ किज्जइ को वि भेओ
माणिङ्गभूमूसणणिअंसणकुङ्गमेहिं ॥ १५ ॥

अवि अ^१ ।

किं लोअणेहिं तरलेहिं किमाणणेण
चन्दोवमेण सिहिणेहिं किमुखाएहिं ।
असं णिमित्तमिह किं पि तमत्यि मणे
जेणङ्गणाउ हिअआहि ण ओसरन्ति ॥ १६ ॥
विदूषकः । एवं णेदं^१ । किं उण असं पि मे कधेसु जं कुमारत्तणे

N भगुरणो, STU भगसणो. — P कुं-
कुमेणं.
14^a S तिटुत्तणे, T दिट्टणे, U सिंखाशुणोन. —
W महिअलं पि, U महिलासु. — NS
TU वि.
14^a P इच्छस, W त्तरस, N रुच्चए. — P
ORST पुण, N पाणु, U उण.
15^a N चक्रवट^b. — PT घरणो. — PN वा,
O ज्ञाँ.
15^b S ण हु को वि, TU ण हि किं पि (T
वि). — U लाहो.
15^c P जाणा सिरोइ, W सरोह, NSTU रोए.
— P जणि को वि अउच्चभावो. —
OR जदि, S जह. — W किज्जहि,
N कज्जदि, OR किज्जदि. — W को
ए भेदो, N भावो, S भेदो.

15^d N भूमणणियसणा.
15^e PU कि च, WS omit.
16^a ST लोअणेहिं तरलेहिं.
16^b T चंदोप. — N त्यणेहिं, S रिहणेहिं.
TU चणाएहिं (T एहि). — PS किमु-
खाएहिं, N किमूखाष्टेहिं, T किमुत्तणेहिं.
16^c WOR तं (W ता) किं पि अज्जमिह भू-
बलए णिमित्त. — P कं पि, ST वि. —
N तमिळ, T तदत्ति.
16^d NSTU जेणंगणाझो, OR के भंगणाउ. —
PWOR हिअआउ, N एहिं. — P उर-
ंति, W उत्तरंति, T घोरंति.
16^e U omits विदू. — ORSTU एठं. —
N ज्ञेदं, SU एठं.

माणुसस्त मणोजन्नताणं तस्मिं पि तास्त्वेण किं पि चङ्गत्वणं
चडटि॑।

राजा ।

गूणं दुवे इह पआवइणो जअम्मि
जे देहणिमवणजोद्वणदाणदक्षवा ।
एङ्गो घडेइ पढमं कुमरीणमङ्गं
काडारिजण पअडेइ पुणो दुईओ ॥ १७ ॥
तेण अ॑।

समणिवलअकञ्चीणेउरा वेसलच्छी
मरगअमणिमाला गेरिआ हारलद्वी ।
हिअहरणतनां जोद्वणं कामिणीणं

16^a PWNOR पुण. — WOR omit पि; ST
वि. — WT omit ने. — SU कहेसु,
T सुणोदु भवं. — U जं अंग. — N
कुमारीणो, S कुमरितणो, T माणुसस्त
कुमारितणो, U कुमारसणो omits माणु-
सस्त. — PW न मणोजन्जं, N अमणो-
जन्जं, O मणुसाभत्तं corrected to मणु-
ज्जाभत्तं, R मणुससभत्तं, S मणोजन्नताणं र-
मणिज्जत्तयां, T क्षणे मणोजन्नताणं. — P
omits पि; W तस्तावि, N जं तं पि,
STU तं वि. — PST तास्त्वेण, N ता-
स्त्वेण व, O तस्त्वेणो, R तस्त्वेणो.
— PNS omit किं पि; RTU किं वि.
— TU सुंदरत्तयां. — P वट्टदि, W
चड्ड, NU वहदि, O वट्टदि, R वट्ठादि,
S छोड़, T आरोहद.

17^a O नुणं, STU जाणे. — W जङ्गम्मि, O
जअगम्मि.

17^b P जं देहनिमवणदाणं, S देहणां वहणां,
TU गिष्वहणां.

17^c PN घडेदि, T घटोड. — SU पुढमं, T
पडमं. — N झंग, OR रौण झंगं.

17^d P कडारिजण, N सुङ्गारिण, S तं सारि-
उण, TU तं दारिजण. — T पक्षसेड.
— U उणो. — NORU दुदैओ, S
दुदैवो, T दुदिवो.

17^e P omits; W तेणे अ, OR अवि अ, U
जेण अ.

18^a P सुमणिवलयकंठे नेउरावेसलत्यौ, W सु-
मिणं, N रणिअवलकंठेयेउरावासं, O
सुमणिः, R येउराराउलठौ.

18^b P मालो. — PWOR गोरिआ, SU छा-
रिआ, T चंगीआ. — P जात्यो.

18^c S भरणं. — WOR झंतं, NT झंतो.

जअइ मअणकरां छटुआं लटुआं च ॥ १८ ॥
तथा अ^१ ।

अङ्गं लावण्यपुरुं सवणपरिसरे लोअणा फारतारा
वच्छं घोरत्यगिल्लं तिवलिवलइअं मुटिगेज्जं च मज्जं ।

चक्काआरो गिअम्बो तरुणिमसमए किं गु अखेण कज्जं
पञ्चेहिं चेअ बाला रद्दरमणमहावेजअन्तीउ होनित ॥ १९ ॥
नेष्ये^१ ।

सहि कुरंग्गिए इमिणा सिसिरोवआरेण णलिणी विअ कामं कि-
लम्मामि^२ ।

18^a PNOR जअदि. — N कडभं पट्टभं व-
टुअं च, OR छं लक्खभं अ, U छं
चोटुआं च.

18^b PN तहा अ, W अदो अ, ORSU तह
अ, T अवि अ.

19^a PS लाअख०. — SU सवणपसरिआ, T
पञ्चरिआ. — PW लोयणे. — P फा-
रतारे, W हारतारे, N रतारा, T फाल-
तारा.

19^b W वत्थं, T वत्थं. — P तिवलियवलद्यं,
N वलभं, T तिवजिभवलिभं. — P
गउजं, NO गेज्जं, STU गज्जं. — OR
अ, N omits. — NO मज्जं.

19^c STU चक्कुच्छेहो. — W किं तु. — S
अखेहि.

19^d P वेय, O जेव्वं, R जेव्व, T एव्व. —
N omits बाला. — PWOR मअणज-
धमहा०, N रहिरमणमहावेजअंतीअ, R
वेजभंतीउ, STU रद्दरमणाजए वेजअंती
(S वेजअंती, T वेजइंति) व (T छ,
U वि).

— P हुवंति, T होइ, U
हाद.

19^e W नेष्ये कुरंगिका । विरद्यगब्धरवासेण
सेयसलिलसितगता संबुता तत्भोदि कप्पूर-
मंजरो ता वत्थंचलेण वीजिसं दाव तथा
कुर्वतो भो भो वरिल्लपलयेण गिल्लुदो
देहदाहो, see iii. 22^f.; N नेष्ये चि-
लतरगब्धविसिण स्तेदशलिलसितगता तत-
भवदो वस्तंचलेण वीजवसं वसणांचलाप-
वयेण गिल्लुदो देहदाहो.

19^f PW कपूरमंजरो सहि, TU अह. — P
कुरंगिए. — T सिसिरोवआरेण; U adds
णोहारेण. — POSU णलिणि, W तालि-
णि. — MSS. व्व. — N इसए instead of
कामं; T omits कामं. — P किलिमिया,
W क्लामिया किलिस्सामि, NSU किलमामि,
OR किलिम्मामि, T किलिस्सामि. — P
adds कुरंगिका । विरद्यगब्धहरवासेण
सेयसलिलसितगता संप्रदा तत्र भोदी क-
प्पूरमंजरो अवलेण वीजिसं दाव तथा
कुर्वतो भो भो उवरिल्लपलद्यपवयेण गि-
ल्लादो पदीवो । विचित्र स्वगतं ॥

विसं व विसकंदली विसहरो द्व हारच्छडा
वअस्समिव अन्नणो किरद्द तालवेरटाणिलो ।
तहा अ करणिगगां जलइ जनाधाराजलं
ण चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

विद्वषकः । सुदं पिअवअस्सेण^१ । भरिदा कणा पेऊसगराइसेण^२ । ता किं अज्ज वि उवेक्षीअदि घणघम्मेण किलम्मनी मुणालिआ गाढङ्गिदिदूसहेण सलिलेण सिञ्चिज्जनी केलिकुङ्गमपुत्रलिआ छम्मासिअमोत्तिआणं तडत्ति फुडली एक्कावली गणिदवणके आरिआ लुणिट्ज्जनी गन्धहरिणेहिं^३ । ता सचं सिविणां दे सं-

20^a PWNORT विस व्व, S विसं अ. — T विसकंदलं. — PWORS द्वर, T धर, U द्वरं क.

20^b W वयंसं, O विसगिमिव अणणो, R विसगिमिव, STU परिस्समविवत्तणं (S द्वरण). — P किरिदि, WN किरिदि, SU कुणइ, T कणाह. — P तालवंतोनिलो, W तालविता, N तालवंदणिलो, R तालवेषणिलो, S तालवुंता, T तालउंदा.

20^c P तहा हि, SU तहा करविणिगां, T तहा करभणिगां, P निगां. — PN जालदि.

20^d POR द्वही, N द्वधी. — PN द्वरदि. — O देहिदाहं. — OR अ.

20^e PN जं भरिदा, WORTU भरिआ, S हरिआ. — P कणांगुली, OR कणंजली, S ते कणा, T दे कं, U देण कं. — P पौऊसेहिं, WNS पौऊसं, N गंडूसेहिं, O गंसेणादू, R गंदेणा.

20^f S तं. — N अज्ज वि कि. — PN उपेक्खों, S उवक्खों. — PW किलिमंती, NOR

किलंती, U किलमंती. — SU मुणालिआ विअ, T मुणालिङ्गेव. — P गाढङ्ग द्वृणदुसह, W कणिदण, N कथियदुसहेण, O कडुणां, R गाव्वठणां, S कणिदं, T कहिअदुसहेण, U क्लिथिअ. — W सिच्चंती, OR सिचंती. — W केलिकुसुमं, NOR कुंकुमत्यली, T केली-कुंकुपत्तिआ; STU add विअ दाहवेणा. — P म्मासियमोत्तिया, W मुत्तियणा, N छम्मासिअमोत्तिआण, O छम्मासिअमोत्तिआण, R सोत्तिआ, SU छम्मासिअमोत्तिआ, T तुट्टिजंती छम्मासिअत्तिआ; TU add विअ. — PORS तडिति, N कु-डिन्ति, T तटिति, U संति. — P द्वंती भावेण, W फुटंती, N फुडति, OR तु-दंती, S तुटंती, T पुटंती, U फटंती. — STU एक्कावली विअ. — P गंथिवस्य-केयारया, W गंठिवस्य, N कलिआ, OR केदारिआ, T गंविवस्यकेदारिआ, U omits. — PW लुडिजंती, N लुठिज्जती, S लुटि, U omits; ST add विअ. —

परणं'। ता एहि पविसम्ह॑ । उभिज्जदु मअरडअपडाआ॑ । पवट्टदु
कण्ठकुहरम्मि पञ्चमहुंकाराणं रिञ्छोली॑ । घङ्गनु बाहप्पवाहा॑ ।
मन्थरिज्जनु णीसासप्पसरा॑ । लहदु लावण्यं पुणखवभावं¹⁰ । खड-
क्किआदुवारेण पविसम्ह॒ ।

इति प्रवेशं नाटयतः¹²

ततः प्रविशति नायिका कुरहिका च¹³

नायिका । ससाध्वसं स्वगतम¹⁴ । अम्मो किं एसो सहसा गअणज्जणादो ओ-
दिखो पुखिमाहरिणझो¹⁵ । किं वा तुट्टेण णीलकण्ठेण णिअदेहं ल-

PNOR °हरिणेण, W °हरिणएहि । —
STU add णिबरमभणज्जरज्जरिभवि-
लुत्तगता (T °जरविलुत्त, U °ज्जरव-
द्वभरविलुत्त) संतुता (S सा संतुता, T
संउत्ता).

20⁴ S संवं. — ORTU दे सि॑, S ते सि॑.
— W omits संपरणं.

20⁵ WNOR omit ता; T शताहि. — P
पविसिम्ह, O पविसामो, R पविसमो.

20⁶ W उज्जेटु, STU उत्तभिज्जउ. — W
°पडायं, N °पताआ, T मअण्डभपआओ,
U °पआआ.

20⁷ PWOR पभट्टु, N पभझड, SU पव-
ट्ट. — P कण्ठकुहरमि, N कंठम्मि,
O कण्ठकुहरम्मि, SU कलकंठकंठु, T
कलकंठोकु॑. — W °हुंकाराणा, NT
°हुंकाराणं, OR °हुंकार, SU पञ्चमुणा-
राणा (U °ण). — P रित्योली॑, NT
रिलोली॑.

20⁸ W घङ्गंमु, N घकनु, O घङ्गंदु, R घङ्गंदु,
S ढक्किज्जंतु, T ठक्किज्जंदु, U ढक्किज्जंतु.
— T °प्पवाहो.

20⁹ P मधरिज्जनु, N संवरिज्जंदु, T मंदोको-
ज्जंदु. — PSU °प्पसारा, T °पसारा.

20¹⁰ W लहंदु, N लहेटु, R बह्दु, S लहाउ,
TU लहउ. — PTU लाअखं. — P
NOR पुणखवं, N °हावं, STU पुण-
भावं.

20¹¹ PWOR omit. — N खडक्किआदुआ-
रेण, S कड॑, TU किड॑.

20¹² P खडक्कियापेसेण, W खडक्किकोदधाटनेन,
O खडकोदधाटनेन, R खटिकोक्काटनेन
instead of इति; N इति प्रविशतः

20¹³ R तत विशति.

20¹⁴ P omits नायिका. — P ससाध्वस
अवलोक्य स्वं, W ससाध्वसमात्पगतं, OR
स्वगतं ससाध्वसं.

20¹⁵ W झम्हे, S झंहो, U झम्हो. — PW
NORST यस. — ORT omit सहसा.
— W गयणंगणिहि, OR °गणाहि॑. —
PN अवझ्हो, W अवयणो, ORSU
ओझ्हो, T वोझ्हो. — WS हर-
णंको.

भिदो मणोहवो¹⁶ । किं वा हिअअस्स दुज्जणो णाअणाणं सज्जणो
मं संभावइस्सदि¹⁷ । प्रकाशम¹⁸ । इदं इन्दआलं विअ पेक्खामि¹⁹ ।

विदूषकः । राजानं हस्ते गहोत्वा²⁰ । भोदि सच्च इन्दआलं संपर्षं²¹ ।

नायिका लज्जते²²

कुरड्डिका । सहि कप्पूरमञ्जरि अब्युट्टाणेण संभावेहि भट्टारअं²³ ।
नायिका उथातुमिच्छति²⁴

राजा । हस्ते गहोत्वा²⁵ ।

उट्टिजण थणभारभङ्गुरं मा मिअङ्गमुहि भञ्ज मञ्ज्ञाअं ।

तुज्ज्ञ एरिसणिवेसदंसणे लोअणाण मअणो पसीअउ ॥ २१ ॥

अवि अ¹ ।

जिसा पुरो हरइ णो हरिआललच्छी
रोसाणिअं ण कणअं ण अ चम्पआइ ।

20¹⁶ SU omit वा. — O सुटेण, T किसु-
तुछेण. — W णोलयंठेण गिअयदेहं. —
STU लंभिषो. — PN मअणो, OR
•हओ, S मणो, T •भवो.

20¹⁷ WNOSTU णाअणाण. — POR सज्ज-
णो जणो. — WN omit मं. — WOR
संभावेदि, N भावइस्सदि, OR सं मं.

20¹⁹ N यहि गुरंगिए, OR सहि कुरंगिए be-
fore इदं, WNSU omit इदं; T यदं.
— N दंदलालमिव, T दंदजालं. — PSU
अ, WT omit; OR अ. — N पैक्खामि,
SU दक्खामि.

20²⁰⁻²² N omits. — P सच्चं भो, W भो-
दी, STU होदि. — T सच्चमिदाणो. —
S •जालं.

20²³ N विदूत्याणेण संलावेहि भट्टारअं. — R

सहि कप्पूरमंजहिअं तुज्ज etc., see the
following verse. — T अब्युक्ताणेण.
— W संभावेहि, O संभावअ. — W
भट्टारअ, STU भट्टारं.

21¹ S •भारमंधरं. — T भंग. — NO मञ्ज्ञाअं,
SU मञ्ज्ञमं.

21^b N तुस्स, O तुज्ज. — PWNOR दृ-
दिसं, S दृरिसं. — T वंसणे. —
P एसौयदु, WS एसौदतु, NOR ददु,
T दउ, U दद्व.

22^a P जिसा, NSU जस्सा, OR जाए. —
PWNOR हरदि, STU पुरइ. — P
हरियाहलहृ, N दलिहृा हरिहृ; O ह-
रिआहरिहृ, and adds in the margin
ललछो; STU •लट्टौ.

22^b T रोसणिअं. — N कणाणं णवचंपकाहं.

ताइं सुवस्तुमेहि विलोअणाइं

अच्चेमि जैहि हरिणच्छ तुमं सि दिटा ॥ २२ ॥

विदूषकः । गब्धरवासेण सेअसलिलसित्तगत्ता संवुत्ता तत्यभोदी कप्पूरमज्जरी^१ । ता मिअअच्चलेण वीजइसं दाव^२ । तथा कुर्वन^३ । हा हा कधं वरिल्लपवणेण शिव्वाविदो पदीवो^४ । विचिन्त्य स्वगतम^५ । भोदु लीलोज्जाणं जेव गच्छन्ह^६ । मकाशम^७ । भो अच्चआरणच्छिदं वट्टदिं^८ । ता शिक्कमम्ह सुरज्जामुहेण ज्जेव पमदुज्जाणं दाव^९ ।

सर्वे निष्क्रमणं नाटयन्ति^{१०}

राजा । कप्पूरमज्जरी करे गहौत्त्वा^{११} ।

22^c PWR °मेहि, T °कसमेहि, U सुअण्णं.

— PU सुलोअणाइं, T सलोअणाइं.

22^d P अंवंमि, W अंचेमि, N अच्चेम, T अच्चमि. — P जहिं, WOR जेहिं. — N हरिणक्किव. — P तुमं पटिटा, OR तुमं.

22¹ PW NOR गव्यहरं, T °धरं. — S °वा-
सेणे च, U °वासेण च. — P सलिल-
सितं. — STU °सित्तसव्यगत्ता. — P
WNOR संभूदा, T संउत्ता. — PN त-
त्तभोदी, W तदो भोदि, SU तत्तहोदिं,
T तदो होदि. — W कप्पूरमज्जरि, SU
°जारि.

22² WSTU omit ता; OR ता इमं. — P
OR सिचं, WN अंचलेण. — PN वि-
जिसं, W विजिसं, SU वीजिसं, T
विजज्जिसं.

22⁴ S हा once. — W कथं, STU कहं. —
P परिल्लवणेण, W वरिल्लचलेण, OR
वरिल्लपल्लवणेण, STU वरिल्लपल्लवणेण.

ण. — P शिव्वादो, WN शिव्वाशो,
OR विज्जाविओ, ST शिव्वाविओ, U
शिव्वासिओ. — N घटोपो, R पदोओ,
S पड्डो, T पद्व्वो, U दोवो.

22⁵,⁶ OR omit. — STU omit भोदु; U
होदु. — W °सुज्जाणे, SU °सुज्जाणे.
— P ज्येव, WN ज्जेव, STU omit.
— P गच्छामो, N गच्छेत्तम, STU गमि-
स्सामो; U adds दाव.

22⁸ N omits भो; U भो भो. — P अंधयारं
शिच्छिदं, W अंधारणणच्छिदं, N अंधा-
रेण शटिदं, STU अंधआरेण जिदं तिहुव्यां
(U भुव्य). — OR पड्डि, STU वट्टद.

22⁹ P शिक्कमम्ह, S °मिझ, T °मिझ. —
PT सुरंगं, OR सुरंगा. — P घ्येव,
NO ज्जेव्व, R जेव्व, STU °सुहेणे च.
— OR omit दाव; ST पविसम्ह.

22¹⁰ N निष्क्रामां नाटयन्तः, TU तहे (T तह)
ति नि^० (U परिक्रम्य निष्क्रामं).

22¹¹ STU नायिकां हस्ते. — PNOR धत्वा.

मञ्ज्ञ हत्यठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव ।

जं चिराअ कलहंसमराडली होउ केलिगमणमिमि दूहवा ॥ २३ ॥

स्वर्णसुखमभिन्ने^१ ।

जे णवस्स तिमिसस्स करटआ जे कलह्वकुमुमस्स केसरा ।

अज्ज तुज्ञ्ञ करफंससकिखणो ते हवन्तु मह अङ्गसङ्गिखणो ॥ २४ ॥

नेपथ्ये^१

वैतालिकः । सुहणिबन्धणो भोदु देवस्स चन्दुज्जोदो^२ ।

भूगोले तिमिराणुबन्धमलिणे भूमीघरे व ट्रिए

संज्ञाआ णवभुज्जपिञ्चरमुही जोएहाइ पुड्हा दिसा ।

मुञ्चन्तो मुउउन्दकैसरसिहासीहाणुकारे करे

चन्दो एङ्ककलाकमेण अ गओ संपुणविष्वत्तणं ॥ २५ ॥

अवि अ^१ ।

23^a P श्विद्, WORSTU ठिद्, N इत्य-
ठिद् — MSS. ईसि (P ईसं). — N
संचरणपल्लवा, O वधुरा, R वंधुरा. —
P हवं, WNO भव. — STU होहि

(T होइ, U होदि) ईसि कलकंठिसंचरा.

23^b OR तं, T जं अचिराअ. — PWOR
भोदु, N omits; STU होद्. — N दु-
भाआ, OR दहगा, SU दुभाआ, T
दुच्छाआ.

23^c P परस्यरं स्वर्णं, T सुखस्वर्णमभिं.

24^a PO तिउसस्स, W तउसस्स, N तिउरस्स,
R ठिउसस्स, T फणिसस्स. — PNS
कटंबं, W कयेबं. — P भुकुलस्स, W
कुसमस्स, OR भउलस्स.

24^b NOR फंससंगिणो, S पंचं. — N उ-
धंति, STU भवंतु. — P सुह अंगिण-
गादा, WO णणु णिजिज्ञा धुवं (O धुअ),
O in the margin मह देहसंगआ, R
महोहूसंगआ, TU मम अंगा.

24^c P वैं पठति, T वैतालिकपोरेकः, U omits
वैं. — W सुहणुबं, U सुभं. — OR
STU होदु. — P चन्दुज्जोउ, WNSTU
चन्दुज्जोओ.

25^a PO हरे, W हर, N धरे, R धरे, U
धरा. — NOU ध. — PWNRTU
ट्रिए, O छिदे but in the margin ट्रिदे.

25^b P जं जादा, WNORTU संजादा, S णा.
— N जोह्नाआ, STU ए.

25^c P मुच्चंतो, W मुच्चंतो, ST मुच्चंदो. — P
मुच्चकुंदं, WORS मुच्चकुंदं, N मुच्चुउट्टं,
T मुच्चुअंदं. — W केसरि. — OR
सिरोसोहा, S सिहारेहाणुराए, TU सि-
हारेहाणुआरे.

25^d POR पेक्ख, N पेछ instead of एङ्क.
— NOR एङ्कलाङ्कमेण, STU एङ्कलाङ्कमेण.
— OR ध. — MSS. गदो. — N
संयुग्मा.

25^e N omits.

अकुङ्गमचन्दणं दसदिसावहूमराडणं

अकुङ्गमकुराडलं भुवणमराडलीभूसणं ।

असोसणममोहणं मअरलञ्छणस्साउहं

मिअङ्गकिरणावली णहअलमि पुज्जिज्जइ ॥ २६ ॥

विदूषकः । भो कञ्चणचराडेण वसिदा चन्दुज्जोदलच्छी^१ । ता संपदं मारिङ्गचराडस्सावसरो^२ ।

नेपथ्ये^३

द्वितीयो बन्दो ।

डज्जनागुरुधूववट्टवलआ दिज्जनादीवुज्जला

लन्दिज्जनाविचित्रमोत्तिअलआ मुच्चनापारावआ ।

सज्जिज्जनामणोज्जकेलिसअणा जम्पनादूर्दिसआ

सेज्जुञ्ज्जवलनामाणिणिजणा वट्टनि लीलाघरा ॥ २७ ॥

अवि अ^१ ।

26^a OR place 26^a after 26^b. — TU अकुङ्गमचन्दणं. — N दहदिसावहूमराडलं. — W बहू.

26^b T अकुङ्गमकुराडलं. — P भवणा, N तुभगा, OR भुवणा, STU धरणि. — OR मंडलीमंडणं.

26^c N असोसणमपोहणं. — T लंठणासाउधं.

26^d P नहथलंमि, T णहथरमि. — P पुंजस्सस, W पुंजिज्जदि.

26^e U omits विदू. — W एसा instead of भो, STU omit. — P कणाचंडेण, O चंटेण वणिआ. — P पठमोगणचंटु. — MSS. ऊज्जोभं. — W छलो.

26^f P ला, SU omit ता. — P सपदि, S संपद, U संपडि.

26^g OR नेपथ्याद्दें.

27^a ORSTU omit बन्दो. — P adds पठति. — N ढज्जंता, O उज्जंता, R दुज्जता, S संझंतागरु, T उझंतागरु, U डज्जंतागरु. — PN धूम, R० धूआ, TU धूए. — S पट्टि. — N बहला. — P दिज्जंत, N दीझंत. — NOR दोउज्जला.

27^b OR खोड्जंत. — U विड्जत. — P WNOR लदा. — N मुज्जंत, ORSU मुच्चंत, T मुच्चंत. — R पादावआ.

27^c T आसज्जत. — O मणुख, R मणुणा. — NSTU जप्तं, W जंपंतु.

27^d P सज्जोसंग, N सज्जूत्संगचलन्त, TU सेज्जुसंग. — P मिज्जाजहा, WOR सेज्जाहरा, N लौलाहरा, T परा.

देता कप्पूरपूरच्छुरणमिव दिसासुन्दरीणं मुहेसुं
लग्हं जोग्हं किरन्ता भुवणजणमणाणन्दणं चन्दणं व ।

जुखं कन्दप्पकन्दं णिहुवणकलणाकन्दलिखं कुण्नां
जाआ एणङ्गपाआ सरअजलहस्मुक्कधाराणुकारा ॥ २८ ॥

विदूषकः ।

गिरिसुत्तंसो णहसरहंसो ।
णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

कुरड्गिका ।

ससहरइअमरटो माणिणिमाणघटो ।

णवचम्पअकोअरणो मअणो जअइ पअरणो ॥ ३० ॥

कर्पूरमज्जरीं प्रति^१। पिअसहि तए किदं चन्दवण्णं महाराअस्स पुरदो
पठिस्स^२।

कर्पूरमज्जरी लज्जते^३ । कुरड्गिका पठति^४ ।

28^a PS दंता. — T युंर. — PO सुन्दराणं.
— PST मुहेसु.

28^b TU सिग्हं. — WN किरंतो. — WN
OR भुउण्ण. — R मणाणं, S मणो-
णदणं — P omits चंदणं; T चंदण. —
PO वा, WN च, T व्य.

28^c PSTU जिखं. — N कंदप्पमूल, SU कं-
दप्पदप्प, T कटप्प. — PWOR तिहु-
भण्, N णिहुभण्. — S कंदलल्लं.
— P जणांता, W कुणांतो, S कुणांदा.

28^d PWNT जादा. — P यादा सरइ जलह-
स्मुक्कधारानुकारो, W हरोमुङ्ग, N धा-
रानुआरा, O सरलं, STU सरअ (S ग-
भण्) विसहस्मुक्कणिम्मोअचंगा.

29^a P दिसबहुतंसो, W दिसअवयंसो, N दि-
संबहुतंसो, O दिसवहुतंसा, R दिसव-
हुतंसो. — U णसहसरं.

29^b PN णिहुणभं, WR णिहुभणं. — N
पसरइ, O यवभट्टु, R पभट्टु, T य-
वट्टइ.

30^a P ससिहरयमरटो, W ससिहरईभं, N
ससहरपिअमरटो, S रद्व्वमरंटो. — W
मामाणिणिं, U माणिणिं.

30^b PNO कोदंडो. — T क्षभणो. — NOR
पचंडो.

30^c NORSU तुए. — PWN कटं, OR कअं,
SU किअं. — P चंदवल्लहवर्णयं, O
यवकल्लवभणाभं, TU place चन्दं after
पुरदो. — PO महाराभपुरदो, W तं म-
हा॒ पुरउ, S पुरओ. — RSU पठिस्सं,
T पटिस्सं.

30^d STU नायिका. — P अधोमुखो तिष्ठति
instead of लज्जते.

मराडले ससहरस्स गोरए दनपञ्चरविलासचोरए ।

भाइ लञ्छणमओ फुरन्तओ केलिकोइलतुलं धरन्तओ ॥ ३१ ॥
राजा । अहो कप्पूरमञ्चरीए अहिणववत्युदंसणं उत्तिविचित्रत्तणं रम-
णीओ सहो स्मणीसन्दो अ^१ । तां प्रति^२ ।

मा कहं पि वअणेण विभमो होहिं त्ति तुह शूणमिन्दुणा ।

लञ्छणञ्चलमसीविसेसओ पेच्छ बिस्त्रवलए णिए कओ ॥ ३२ ॥
अवि अ^१ ।

पराउं जइ वि रज्जाए मुहं कोमलङ्गि खडिआरसेण दे ।

दिज्जाए उण कवोलकज्जलं ता लहेज्ज ससिणो विस्त्रणं ॥ ३३ ॥
चन्द्रसुहिश्य^१ ।

मुक्कसङ्क हरिणङ्क किं तुमं सुन्दरीपरिसरेण हिराडसे ।

31^a P गोर. — N दंतिदंतणहक्केभचोरण, T 'दंतयंचर'. — P 'चोरय.

31^b P ठाहि, WOR भादि, T भा. — P लं-
त्यणमऊ, W 'भउ, N 'मिआ, OT 'मि-
ओ, R 'गिओ, S 'मुझो. — P फरंतज,
W फुरंगउ, N फुडंतओ. — P 'तुला,
N 'तुरं, STU 'तणुं.

31^c N omits झहो. — WOR अहिणवभत्य,
N अहिणवत्यदंसणरमणीओ सदो, S अ-
भिं. — N 'विचितता, O 'विचित, R
विचितदा, S 'विहित', T 'विआततण, U
adds स. — STU omit रमणीओ. —
WSU omit सहो. — PNT 'गिसंदो.

31^d N omits.

32^a PWN कहिं. — STU वि. — W वि-
भउ. — PW होहङ्ग, NT होङ्ग, ORS
होउ, U होटु. — P ति, N इत्यं, OSTU
इत्ति, R इति.

32^b STU लंछणच्छवि. — N 'मुसो'. — P
पत्ते, T घेक्क. — NOR बिंबफलय. —
P मिसो. — PWNOR कदो, S कि-
ओ, T किदो.

32^c WNS किं च.

33^a PWOR षंडुरंगि, N पंडरेण, SU षंडरं.
— N जटि. — PWNOR omit वि.
— N रज्जते, S रच्चय, T रज्जय. —
P कोमलंग. — N खंडिआ०, S घसिआ०,
T यंडिआ०, U घडिआ०. — POR ते,
T दो.

33^b PW युण. — P कउल०, NS कओल०.
— POR लहिज्ज, W कहिज्ज, N ज-
घेटु. — P गिसिणो. — W घेडं०

33^c STU चंद्रं प्रति.

34^a T मुक्कसंकट. — W तुवं, OR तुझं. —
WU हिंडसि, N हिंडसि वा.

गोरगणपरिपणहुरत्रणं पेच्छ दिखमिमिणा मुहेण दे ॥ ३४ ॥

नेष्ये महाकलकलः¹ । सर्वे आकर्णितकेन²

राजा । किं उण एसो कोलाहलो³ ।

कर्पूरमज्जरा । ससाध्वसम⁴ । पिअसहि एदं अवगमिअ आअच्छ⁵ ।

कुरङ्गिका निष्क्रम्य प्रविशति⁶ ।

विद्वषकः । एदं जेव पिअवअस्सं वच्छणागदं अवगमिअ आअछादि देवी⁷ ।

कुरङ्गिका । ता कुञ्जवामणकिरादवरिसधरसोविद्भाणं एसो हल-बोलो⁸ ।

कर्पूरमज्जरा । ता मं येसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34^b W तुञ्ज विंश्परियंहु, U गोरगंधः । —
NU दिखममुणा, T दिखममिणा । —
WORU ते.

34^c POR महाकलकलः; WS कलकलः;

34^d NSTU आकर्णयंति.

34^e PWN पुणा । — PWNOR एस । — W
महाकोलाहलो.

34^f PWNSTU °ध्वस; STU add तिष्ठति.

34^g SU omit. — T सहि एदं अविगमिअ । — PW आगङ्ग.

34^h WSU omit. — P कुरंगिका । जं पिय-
सही याणवेदि । इति निःक्रम्य युनः प्रवि-
श्य च, T कुरं⁹ तथा करोति प्रविश्य युन-
रागत्य वदतो.

34ⁱ PNT omit विद्वषकः । — P सा अहं
अवगमित्तण अगदा कथिसं । देवोए पि-
यसहोए पियवयसस्सं वंचणा कदमवगदमणं,
W देवोए पियवयसस्सं वंचणा कदमवग-
मिदं । कुरंगिका । भट्टरअस्सं वंचणं किदं

तए सह संगमं जागिअ आभछादि देवो, O देवोए पिअवस्सेण वंचणा कदे ति अ-
वगमिअ, R देवोए पिअवअस्सेण वंचणा केद ति अवगमिअं कुरं पिअसहि भदार-
अस्सं वंचणं कदुअ तए सह संगमं जागिअ आछादि देवो, S पिअसहि एदं
एव्य पिअवअस्सं वं आभच्छृ अवग-
मिदुं देवो, T पिअसहि एदं एव्य पिअव-
अस्सं वंचणागं अवं आ° देवो, U पि-
असहि एदं जेव्य पिअ° वंचणागं अवं
आ° देवो.

34^j P कथयति कुरंगिका कथेदि कथयति कुरं-
गिका कथेदि कथयति, NR omit कुर-
ङ्गिका see above; T विद्वृः । — POU
omit ता; NR तेण । — N omits
कुञ्ज । — PWNTU °किराअ°, OR
°किरात° । — P °वेरिस°, NSU °वरि-
सवर°, T °वरिसहर° । — P °सौवेद°,
NOR °सौविद°, T omits °सौविद-
ल्लाण° । — PWNORS एस, T सो । —
NOR हलहलो, T कोलाहलो.

ज्ञेव पविसिअ रक्खाधरं गच्छामि जाव देवी महाराणा सह सं-
गमं ण जाणादि ।

इति निष्क्रान्ताः सर्वे¹⁰ ।

सूतोयं ज्ञवनिकान्तरम्¹¹ ।

34^o STU omit क्षृं. — PORT पेसदु, N पोसदु, S पेसउ. — STU ये क्ष्यूरमं-
जरि महाराओ. — P जेणाहमिमिणा, W जेण ज्ञेव इहागदा वि ण जाणो-
आमि omits अहं इमिणा. — N omits
अहं; STU अहं वि. — OR सुरंगिभा-
टुवारेण, TU मुच्छेण. — P घेव, WS
omit; NR जेव, O ज्ञेव, TU घ्व. —
N पौवसिअ. — PW रक्खाहरं, N र-

क्खाहरजं, O रक्खाधरं, R छांधरं, T रखा-
धरं. — N जात, OR जह, SU जेण,
T तेण. — U omits देवी and सह;
ST महाराणा संगमं देवो. — N omits
ण. — W याणादि, S आणाङ्ग, T आ-
णादि. — W adds राजा । एवं कुणम्ह.
34¹⁰ PN इति परिक्रम्य निष्क्रान्ताः सर्वे.
34¹¹ U इति सूतोयं. — PWSTU यवनि-
कांतरं.

ततः प्रविशति राजा विद्वृष्टकर्त्त्वं¹

राजा । अहो²

गाढअहम्हो गिम्हो पवलो मअणो कहं णु सोढब्बो ।

सा उण साङ्गच्छी एङ्गधे वि दुलहा विहिणा ॥ १ ॥

जदो¹

इह कुमुमसेङ्गोअराणं इदमुहअं पि हु दूसहं ति मखे ।

जरदरइकरालिओ अ कालो सह अ जणेण पिएण विप्पलम्भो ॥ २ ॥

विद्वृष्टकः । एङ्गे ममधबाहणिज्ञा अखे तावसोसणिज्ञा¹ । अभा-

०² NS omit राजा.

१^a PWNOR गाढभरो. — W अहो गिम्हो, N गिम्हपवणो, T omits गिम्हो. — P पवलो, W अहो पवलो, N प्पअंडो, T पअलो. — POR पवलो, W मलयपवणो, N omits. — P त कहं, W ता कहं, NOR ता कहं. — P omits णु. — PWNOR उहिदल्लो.

१^b PWNOR omit. — SU omit वि. — SU दुलहा, T दुलाहा.

१^c S omits.

२^a PSTU omit इह. — S चरसरंकगाभराणं. — PW इदमुभअं, N इदमुभरअं, O दुवअ तहा and in the margin as RU इदमुहअं, S इदमिह, T इदमुभवं. — ORTU वि, S कं पि. — O अ

corrected to हु, STU omit हु. — W दूसयं, N दुसहं, SU सुदूसहं. — T मखे.

२^b P जठं, NR जरठं, T जरटं. — PW NOR रविं. — PWOR चकरालिदो, N चकरछिदो. — U omits अ. — N आलो. — PWN सुहअ, OR तह अ, T सहज. — SU विप्पओओ, T विष-वोवो.

२^c N एङ्गो, OR एङ्गे दाव, STU भो एङ्गे; T adds च्छ, U adds एङ्गे. — PW च-म्महं, NOR मम्महं, ST वम्महस्स, U मम्महस्स. — PW वहणिज्ञा, N वा-हणिज्ञो, O तंवणिज्ञा, R and O in the margin छणिज्ञा, T वाहणिज्ञो वि अ किं उण कुहाए and omits the

रिसो उण जणो ण कामस्स बाहणिज्जो ण तावस्स सोस-
णिज्जो^१।

नेपथ्ये^३

शुकः । ता किं णु क्वु दे मूलुप्पाडिद्वूलिअं सीसं करिस्तं^४।

राजा । विहस्त^५ । वअस्स लीलावणसच्छद्चारिणा केलिसुएण किं
भणिदं^६।

विदृष्टकः । सकोधम^७ । आ दासीएपुत्र भुत्यज्ञजोग्गो सि^८।

नेपथ्ये^९ ।

सबं तुम्हारिसाहिंतो संभावीअदि जइ मे ण होनि पक्खाव-
लीओ^{१०}।

राजा । कधं उडीणो विअ^{११} । विदृष्टकं प्रति^{१२} ।

rest. — N अस्सो, U omits अस्से ता०.

— N ‘सोसणिज्जो, S तावस्सो०.

2^a T omits. — P जणमणो. — N काम-
बाहणिज्जो omits the rest. — P व-
हणिज्जो, WO वहणिज्जो, R हणिज्जो. — OR तावसोसणिज्जो. — SU
add किं उण कुहाए.

2^b SU omit शुकः. — W किं न, S किं ण.
— PWNTU खु, O क्व, R क्वु, S
हु. — N omits दे; STU एं. — P
‘द्वूलियं, W समूलुप्पाडियं, N मूलप्पा-
लिअद्वूलिअविअलं, OR ‘द्वूडिअविअलं,
RT ‘प्पाडिअं, S आलुप्पाडिअं, U
‘प्पाडिअद्वूलाअं. — P विसरिसं सिरं, N
सौसअं, SU से सिरं, T दे सिरिकं. — P
संपत्तं, WOR करइसं, N करिस्ते विल-
सवरिसंपत्तं.

2^c SU omit वअस्स. — N ‘वणं स्स’, U

‘वणस्स०. — P केलोसयसउंतेण, W के-
लै०, TU ‘सउंदेण. — WT भणिअं.

2^d W omits.

2^e PORST आ०: — OR ‘उत्त. — P भुजि-
ण्यजोगे, W सुल्यकरणजुगो, N भुत्त-
जोगो, R भुत्युल्लं, STU जालिअभक्ष-
णजोगो०.

2^f N शुकः सच्चं. — P ‘सेहिंतो, N तुम्हरि-
हिन्तो, S तुक्षाहिं, T तमाहिंतो, U तु-
क्षाहिंतो. — PNTU संभाविज्जदि (TU
‘जजइ), S संभावोजइ. — PWOR ज-
दि. — OR मह. — W णा मे. —
P हौतिउ, W हुलौउ. — STU पक्ख-
वालीओ, U पक्खपालीओ.

2^g N राजावलोक्य, SU रा० विलोक्य. —
WORSTU कहं. — P छ, W omits;
O विअइ, R विअदि.

णिसा तलिणवित्थरा तह दिणस्स वडुत्तणं
 ससी लहइ खरडणं तह अखरडबिमो रई।

णिदाहदिअहेसु विप्फुइ जस्स एस क्लमो
 कहं ण स विही तओ खुरसिहाहि खरिडज्जइ ॥ ३ ॥

किं च णिउणं सलाहणिज्जो जइ सुहअसंगमो भोदि^१। जदो^२
 मज्जरहे सिरिखरडपङ्ककलणा आ संझमील्लंसुअं

लीलामज्जणमा पओससमअं साअं सुरा सीअला।

गिम्हे पञ्चिमजामिणीणिहुवणं जं किं पि पञ्चेसुणो
 एए पञ्च सिलीमुहा विजइणो सेसा सरा जज्जरा ॥ ४ ॥

विदूषकः । मा एवं भण^३ ।

पराउच्छविच्छुरिअणाअलआद्लाणं

३^a N णिहा तह ण वित्थरा जह दिणेलु दीह-
 त्तणं — WOR दिणेसु. — P वटुत्तणं
 and वटुत्तणं, OR वटुत्तणं, S पुटुत्तणं, T
 उद०, U बुड०.

३^b P लहरि, NOR लहरि. — P देवी instead of रई.

३^c TU णिदाघ०. — P °दियाहुसु, W °दिख-
 बेसु, N °दिखसेलु, ORT °दिवसेसु. —
 P विफुरदि, W विफुरह, N °रंदि, OR
 °रदि. — STU कस्स एक्लक्लमो, P एस
 क्लमो.

३^d WN कध०. — W स ण. — PWNO
 तदो, R तडो. — STU कहं ण विस-
 भेसुणो. — PNO °हि, W °सिंहाहि, R
 °सिहाहि, SU °धराहि, T °धराए. — W
 °ज्जतु, N खेडज्जदि, OR °ज्जए.

३^e N किं चा, R किं चा. — STU णिच्च.
 — PWN सेवणिज्जो, STU सहणिज्जो

गिहो. — P जहि, WNOR जदि, T
 जह ज. — W सुहिसंगमो, N लुहअज-
 णासंगमो, STU पिअजणासमाअभमो. — P
 WN होदि, S भविस्सद०, T हविस्सदि,
 U भविस्सदि.

४^a P मज्जखे, NRSTU मन्यखे, O मज्जणे.
 — S सिरिकंठ०. — O °सुल्लंसुअं, N
 °मोल्लंसअं.

४^b P °मज्जणायं पउससमये, W पउस्स०, OR
 पदोस०, U °मज्जणामप्पभोस०, STU °स-
 मभा. — WS सौलआ.

४^c N गोणहे, T गिमे. — PN °णिहुभयं. —
 P omits पि; N च, ST छि.

४^d P एद०, W एदो, NORSTU एदे.

४^e NORSTU एव्वं.

५^a P पंडुत्यविरिदिनाप०, W पंडुत्यवि०, SU
 °च्छह०. — WNORSTU °कुरिद०. —
 MSS. °लदा०. — S °णदाणं.

साहारतेज्ञरसपेसल्पोप्फलाणं ।
 कप्पूरपंसुपरिवासिभचन्दणाणं
 भद्रं णिदाहदिअहाणं वअस्स होउ ॥ ५ ॥

राजा । एदं उण एत्य रमणिज्जं ।
 सपञ्चमतरङ्गणो सवणसीअला वेणुणो
 समं सिसिरवारिणा वअणसीअला वारुणी ।
 सचन्दणघणत्यणी फरिससीअला कामिणी
 णिदाहदिअहोसहं सअलसीअलं कस्स वि ॥ ६ ॥

अवि अ ।
 लीलुत्तंसे सिरीसं सिहिणपरिसरे सिन्दुवाराण हारो
 अङ्गे ओलं वरिलं रमणपणइणी मेहला उप्पलेहिं ।
 दीसुं दीकन्दलीसुं णवबिसवलआ कामवेज्जोवणिज्जो
 तावातङ्केक्षतनां महुसमअगमे एस वेसो ७ बलाणं ॥ ७ ॥

5^b W सहार०, N साहेर०, OR साहोडविल्ल०, STU साहारिओल्ल०. — WNOR °परिपेसल०, S °रसपेसण०. — PR °योफलाण०, W °युफलाण०, N °योफहाण०, O °फोफुलाण०.

5^c OR °फंस०, T °पर०. — PWNOR °वासिद०, T °वासिआ०. — S °चुखआण०, T °योत्याण०, U °वत्याण०.

5^d PN °दिभसाण०, W °दिवसाण०, ORSTU °हाण०. — PNOR भोटु, STU होटु.

5¹ O omits राजा०. — WS इदं, OR एक्षं० — PWNOR पुण०. — P अत्य, W पिठ०. — N रमणज्जं०.

6^a N सणांचम०. — W वेणवो, N वेणुणा०.

6^b N °वारिणो०.

6^c OR °थणत्यली०, STU °रसत्यणी०. — PNR सभणसीअला, W सायण०, O सधण० corrected to फरिस०. — T °सौदाला०.

6^d P °दियसोसहं, W °दिवसो०, NU °दिभसो०, T °दिहसो०. — PW भण ण सीयलं, T सआलसीअलं.

7^a P लोलुत्तंसो, W लोलो०, OR लोलुत्तंसं०. — N सरोसं त्यण०, ST सिहण०, U सिहर०. — N सिंधुवारण०.

7^b T डाहणपणइणी मेहला०.

7^c P °कुडलोतुं, TU °कंदलेतुं०. — P भविसबलया०. — P कामणिज्जो मणिज्जो०, W °विज्जो मणुडज्जो०, N °वेइद्वाऽ मणुडद्वाऽ०, O °वेज्जो मणोखाः०, R °वेज्जो मणोयो०.

7^d P तावत्संक्षेपमाण०, W तावातंक्षिक्षतंतं०, N

विद्वष्कः । अहं उण मणमि¹ ।

मञ्च्चरहलरहधणचन्दणपङ्किलाणं
साअं णिसेविअणिरनारमज्जणाणं ।
सामासु वीअणावारिकणुकिवआणं
दासत्तणं कुणइ पञ्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनीय¹ ।

पञ्चङ्गं णवरुवभङ्गिघडणारम्भे जणे संगमो
जाणं ताणं खणं व रत्तिदिअहा गञ्चनि दीहा अवि ।
जाणं ते अ मणं पि देनि ण इं चित्तस्स संताविषो
ताणं जनि मणोरहेक्कजणणा मासोवमा वासरा ॥ ९ ॥

भावो गिम्हेक्तिन्नो, OR तावात्कक्षयमाणं, S तावुक्तेक्ततं, TU तावुक्तेक्ततं (T ताउत्तं). — WR ‘गदे’, O ‘समय गदे’ — N बलणं.

7^a PW युण, S omits.

8^a W मञ्च्चरहसयह, OR मञ्च्चरहस वहलचंदणं, ST मञ्च्चरदिखणवचंदणं, U मञ्च्चरहदिखणवचंदणं. — TU ‘सीभलाणं

8^b P निसेविदं, W णिवेसिय, NOR णिवेसिदं, STU साअरहसेविदं (S ‘सेविअ’). — TU ‘णिरंदर’.

8^c N इसौसि, STU णोसासु. — N वीअणावा, STU वीअणिअ. — PWNORU ‘कणुकिवदाणं, S ‘कणोल्लिदाणं, T ‘कणुखिदाणं.

8^d PW कुणदि, N वहुदि, R कुणध. — W बहूणं, NO बलाणं, R वलाणं.

9^a P पञ्चत्तो, W पञ्चणं, OT पञ्चमं, R पञ्चमं. — NOR ‘रुअ’, STU ‘चूदं’.

S ‘भंग’. — T दिणे. — WOR संगमं, O in the margin संगमो.

9^b WOR वंक्तताण मणमि होति सहसा जे णाम हल्लोहला (W ‘हल्लो’); O in the margin as our text. — PNOSTU ताण. — PO खणं व इन्ति, N क्तव्यं भवंति, TU खणे व्य. — O दभहा. — P यच्यंति, N वट्ठंति, O वट्टंति.

9^c P जाणं सो ण खणं पि, WOR ते णिहं ण खणं (W खणणं omits ण) पि, NSTU जाणं ते (SU दो) अ मणमि, O in the margin णिच्चं जाण खणं पि. — ST दंति. — P नि, T omits ण. — PW रह्व, T रह्व. — SU रित्त व्य, T रित्त च. — P ते ताविषो, WOR संदाविषो, STU उताविषो.

9^d P जनि, N इन्ति, T टिनि, U ठंति. — P मणोरहेक्क, WOR अभमि दोहरतमा. — NT मसोपमा. — S वसरा.

विदृष्टकं प्रति^१। अत्यि तगगदा का वि वत्ता^२।

विदृष्टकः। अत्यि^३। सुणादु पिअवअस्सो^४। कधेमि सुहासिदं दे^५। जा सा कप्पूरमञ्चरीए रक्खाभवणे सुझां दिखा सा देवीए दिदू^६। तदो तं सुरझादुवारं देवीए पिहुलसिलासंचणा शीरन्यं कटुअ णिबद्धं^७। अणझसेणा कामसेणा कलिझसेणा वसनासेणा विव्वमसेण त्ति पञ्च चामरधारिणीओ सेणनाणामहेआओ सहेण फरक्किदफरअकर-वालहत्याओ कारामन्दिरस्स रक्खाणिमित्तं पुबदिसाए णिउत्ताओ^८। अणझलेहा चन्दणलेहा चित्तलेहा मिअझलेहा विव्वमलेह

१ P राजा विदू, S omits.

२ PW अवि अ अत्यि, N वअस्स अत्यि, STU किं अत्यि after वत्ता. — N त-गा, OR तत्त्वगदा.

३ P सुखेदु, W सुणदु. — STU वअस्सो.

४ PWSTU कहेमि. — P सुहासियं, W क-शसुहासियं. — P त, W ते, STU omit दे add राजा। कहेहि २। (T omits २) विदू।

५ P जं सा, W omits सा; N जदो प्पहुदि. OR जदो प्पहुदि सा. — PNOR अंजरे. — P रक्खाभवणा, N भवणादो. — P सुरंगादुवारं, N सुरंगादुभारे, O सु-लंगा, R लंगा, T सुरंगदुवारेण. — PN omit दिखा; T गदा. — PNOR omit सा. — POR omit देवीए. — P दिदू, OR omit. — WT add राजा। तदो तदो। विदृष्टकः.

६ P translation only. — N तदो प्पहुदि, OR तदो आरहिभ, SU तदो अ. — WT omit तं. — OR सुलंगा. — W N दुआरं, STU कुहरं omit देवीए. —

N बहलसिला, STU यिंगलसिला. — T योरेधे. — W कटुइय, S करिभ. — W णिबद्धं, NR पिछिदं, O omits; STU णिबंधिभ. — P देव्या एयुरसि-लासंचयेन बंधायितं नोरंगं छत्वा.

७ W अश्च च before अणझ्न०. — WOR क-लिंगसेणा कामसेणा, N कलंगसेणा वसंतं विव्वमसेणा चिन्तसेणा गामधेआओ omits कामसेणा and ति पंच; ST विव्वमसेणे ति पंच. — PN omit सेणन्त०, WOR देणा ति गाम०, W अधेया, OR अहेभा. — P omits सहेण-हत्याओ. — NOR omit सहेण; S सहेण वि. — W फर-क्किदफरया करवालहत्या सहचारणोड, N फारकंपिदकरवालधारिणीओ, OR फर-क्किदफरकरवालहत्याओ (O कर०), S परप्परं किं पि कलवालहत्याओ फलआवो, T परप्परं कंपिदकरवालहत्याओ सच्चंमा-वो, U परप्परं कंपिदकरवालहत्याओ सफ-लाभो. — N कारामन्दिरक्क्वा, SU कारामन्दिरक्क्वा, T बंदिघररक्क्वा. — P देसाए, N दिसाओ, T दिसा. — S णिउत्ताओ. T णिउत्त्वा.

त्ति लेहनाणामहेआओ पञ्च सेर्वीओ पुहिरसिलीमुहधणुहत्या-
ओ दक्षिणदिसाए गिवेसिदाओ'।

कुन्दमाला कच्छणमाला बउलमाला मङ्गलमाला माणिक्क-
माल त्ति मालनाणामहेआओ कलिदकुन्नहत्याओ तस्तोलकरङ्गवा-
हिणीओ पच्छिमदिसाए ठाविदाओ¹⁰।

अणङ्गकेली बङ्गरकेली मुन्दरकेली राअकेली कन्दप्पकेलि
त्ति केलीअन्नाणामहेआओ फलअखगगधारिणीओ मज्जणपाली-
ओ उत्तरदिसाए आढत्ताओ¹¹।

9^o P ता अणंग०. — OR चित्तलेहा चंदलेहा,
STU चंदणलेहा (U चंदलेहा) मिअंकलेहा
इंटुलेहा, W मिण्या०. — SU लेहे त्ति. —
PWORS omit लेहन्त०; N णामधेआओ.
T णामहेआवो. — U omits यज्व. — P
सुंसिदसिलीमुहधणाहहत्येण निवडणिबद्धतो-
णारेद्धरधाणुङ्गसस्तण समं सरंधोसत्येण, W
पुखितसिलीमुहधणुहत्या निविड संनच्छसेर-
धोसत्येण, N लिसिलीमुहहत्याओ, OR ध-
णुहत्येण णिवित्य(R टू०, सेरंधोसत्येण सह
(R omits सह), STU धणुहुङ्गहत्याओ.
— P दक्षिणाए दि०, N दक्षिणाए
दि०, S दहिविहिणिसाए. — OR णि-
वेसिआओ, S णिउत्ताभोवेसिओ, T णि-
उत्तावो.

9¹⁰ P कुंद० कंचण० वउल० कुवलय० मंगलमाले,
W कुंद० चंद० चंदण० मंगल० कंचणमाल,
N कुंद० चंदण० कुवलअ० कंचण० मंगल०
माणिक्कमाल, OR कुंद० वउल० चंदण०
कुवलअ० माणिक्क० (R adds कंचण०)
मंगलमाल, STU किट० कंचण० वउल०
(T बडल०) माणिक्क० रअणमाले (S ला०,
T ल०). — PT ति, N त्ति सत०. —

PW णामधेआउ, N माल त्ति णामधेआ-
ओ, OR णामहेआओ, S मालणामहेओ
एव, T णाम० — P उहयहत्यकालिदकुदेश
परिससहस्तण परिवेदिदाओ, W तह क-
लिदकुंतहत्याउ, N णवणितिदकुंतहत्यापा-
इङ्गसहस्तण, OR कलिदकुंदहत्याओ, S
omits; T कंपिटकुदलटूओ, U कट्टिभ-
कोट्टलटूओ. — P तंबोलकरांडवाहिंडूं,
W तंबोलकरंड०, R तंबोलकवाहिणीओ,
S तंबोलकरंगवाहिणीओ दंडहंथाओ दहि-
विदणिसाडिककोअंडलटूओ, T तंदूल०, U
तब्बूल०. — PW ठविदाउ, N णिवेसि-
दाओ.

9¹¹ T अंगकेलि बबरङ्गामराभकि त्ति. — W
OT बङ्गर०, N कर्कर०, R पुङ्गर०, SU ब-
ङ्गर०. — PW सुंदर० राख० कंदप्पकेली, OR रा-
अ० सुंदर० गोलुप्पलकेलि, S सुंदर० काम०
राखकेलि, U काम० राखकेलि. — PW
omit त्ति. — PS omit केलो०; WN
णामधेआओ, OR णामहेआओ, T के-
लिअंत०. — P चेदियङ्गडत्तलाविदरिल्लेण
भिच्छसहस्तण समं, W फडयकडयल्लचि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्पोलवदी मदि-
रावदी केलिवदि त्रि पञ्च वदीणामहेआओ कणाअचित्तदगडहत्याओ
सुहासिदपाडिआओ अज्ञाकवीकिदाओ¹² ।

राजा । अहो देवीए अन्तेउरस्स दासीसामग्नी¹³ ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि विष्णवेदुं पे-
सिदा¹⁴ ।

ततः प्रविशति सारङ्गिका¹⁵

सारङ्गिका । जअटु जअटु भट्टा¹⁶ । देवी विष्णवेदि¹⁷ । अज्ञ वडसावि-
त्तीमहूसवोवअरणाइं केलिविमाणं आहहिअ देवेण पेक्खिद-
ब्बाइं ति¹⁸ ।

तला विबुणाविदुरिल्लाउ, N फालभाखणधा-
रिणीओ पापिद्वक्षसहस्रेण समं, OR फड-
भच्छक्वेलणविज्ञुरिल्ला, S सफलभासि-
लआ, T कणाभवेत्तधारणीओ, U कणाभवे-
त्तदंडहत्याओ. — P मञ्जणावालौउ, NTU
omit; OR मञ्जणाकरीओ, S यालिआ.
— W केलौसहेणा उत्तर. — PS आण-
ताओ, W अठत्ताउ, T पञ्चकिविकिदाओ,
U पञ्चकत्तोकदा आणंताओ.

9¹² U omits. — ST अणं वि, N ताणं वि.
— PO एणा, W मञ्जे, R omits; T
उणो. — ST उवरि मन्दिरस्स. — P मदि-
रावदो कल्पोल० तरंग० माणा० केलिवदोदि,
W मंदार० कल्पोल० तरंग० मदिरा० केलि-
वदि, N मदिरा० केल० कल्पोल० तरंग०
माणवदो, OR मंदिरा० कल्पोल० आणंगा०
केलिवदि, S दार० तरंग० कल्पोल० मदिरा०
केलिवदि. — PT ति, N पंच ति. —
WOR omit पंच वदो०, N see below.
— P घेयाउ. — W कणायवित०, N
परिहारकुमारीओ कणाश०, S कणाभवेत्तंदो-

लिअकराओ, T omits, see iv. 9¹¹. —
P सुहासीयपाडियाउ, W सुहासिआ०, NS
सुहासिभपाठिं, O सुहासिभ०, R सुहा-
स्यपाठिं, T सुहासिहपाठिं. — P भट्ट-
कवीरिदाओ, W भट्टकवी०, N बंदीणाम-
धेआओ अद्वक्त्वो०, OR अद्वक्त्व०, T
अज्ञाख्येदावो०. — WNOR ‘कदाओ०. —
PW add पंच वौणाकारोओ, N adds ति.

9¹³ PWNOR अहो देवीए सामग्नी अंतेउरोचिदा०

9¹⁴ N भो वअस्स देवीए एसा, SU एसा वि,
T अहो instead of एसा. — W कि-
मपि, T किं वि. — P विष्णवेदुमाणदा०,
N यिवेदितुं, OR विष्णविदुं किं पि, TU
विष्णविदुं. — S पेसिआ०. — P adds
राजा० आगच्छु.

9¹⁵ STU प्रविशति.

9¹⁶ PN omit सार० — SU जेदु, T जेदु च.
— WN महाराष्ट्रो०

9¹⁷ PN देव देवो, W भट्टाकं देवो०. — N
विष्णवेदो०, U घेद०

9¹⁸ P भाउभूदमादावडसावितीमहोसवे पेक्खेव-
7*

राजा । जं आदिसदि देवी¹⁹ ।

चेटो निष्क्रान्ता²⁰ । उभौ परिक्रम्य ग्रासादाधिरोहणं नाटयतः²¹
ततः प्रविशति चर्चरौ²²

विद्यकः ।

मुक्ताहलिष्टाहरणोच्चआओ लासावसाणे तलिणंसुआओ ।
सिज्जनि अखोखमिमीउ पेढ्य जनाज्जलेणं मणिवारएहिं ॥ १० ॥
इटो अ^१ ।

ਪਾਖਮਨੀਤ ਵਿਚਿਜ਼ਬਨਂ ਝਮਾਤ ਦੋਸੋਲਹ ਰਾਵਰੀਆਂ !

खेलन्ति तालाणगअच्चआओ तुहङ्गणे दीसइ दरडरासो ॥ ११ ॥

७ समंससीसा समवाहत्या रेहाविसुद्धं अवराउ देन्ति ।

गार्ड, W भाउयाइ महूसउवयरणाईं, N
चउत्थदिअहे भविअ वटसावित्तमहूसवोअ-
करणाईं, OR वडसाइत्तोमहूसवोवभरणाईं,
S तडाअमहूसवोवरणाईं, T तटाअमहूस-
वोवरणाईं, U तडाअमहूस— P देवण

केलीविमाणपासादमारुहिभ्, N देवेण के
लिविमाणप्यसादमारुहिभ्. — W देवेण
देवो पिक्खिदब्बणि, N दब्ब, T दब्बं

— P omits ति; W त्तिति, NR त्ति

9¹⁹ P आदेशे, NS देवी आणवेदि, TU देवी आदिसदि.

9²¹ NOR omit परि० — P प्रासादरोहणं,
W प्रोहनाटितक्तेन, NU प्रासादारोहणं, T
प्रासादावरोहणं.

9²² PORSTU omit. — W चक्करो.

10^a N विद्यू भो पेक्ख २ सोना० — S °भ-
रणज्जलाओ, TU °भरणज्जलाओ. —
OR लासा०, T रच्चा० — N चलिअं-
सआओ, STU तरलंस०.

^{10^b} P सिर्वति, W सिर्वति. — N अखोक्ष-
सिमीअ, O मिमीओ, SU ममीओ, T

‘ਮਸ਼ਾਇ ਏਕਖ. — P ਜ਼ਮਜ਼ਲੇਣ, N ਝ-
ਤਾਜ਼, OR ਲੇਹਿ, STU ਝੱਤੰਜ਼ਲ. —
W ਮਣਿਆਹੋਹਿ, N ਵਾਰ੍ਯੋਹਿ, OR ਧਾ-
ਰਾਹਿ, STU ਝਜ਼ਰਸਿਗਈਹਿ.

10^1 PWSU omit.

11^a P इदो हस्टोड, W अंतोए, SU अंतोओ.
 — WORSU इमा इदो, N दिणिमि,
 T आमा इदो. — P दोसालह, WOR
 सोलह, N दोसोहसे, S सोडह, TU सोडस.
 — P गच्छणोओ, S गंदवैङ्गो.

11^b MSS. °गद°. — PNORU °प्पदाओ, S
°प्पवाओ, T °पदावो. — S रंगण्ये, TU
रंगकण्ये. — POR दौसढु, WN दौसढि,
S omits. — P ढंडरसौ, W ढंड°, N
दंतरासे, S तड्डओ सो, TU तंडवो सो.

12^a P समंससीसमव्याहुत्य, W सामंस^a, N
०सों. — N ०हत्य, S सहवाहुलंध, U
०बाहुवंधा. — N रेह^a, S रेखा^a. —
WOR ०विसुद्धा. — N अवराओ, SU
अपराभो, T अपरा. — PS दंति, N
होति, T दंबंतो.

पंतीहि॑ दोहि॑ लअतालबन्धं परोप्परं साहिमुहीउ चल्लिं ॥ १२ ॥
 मोहूण अखा मणिवारआइं जन्तेहि॑ धारासलिलं खिवनि॑ ।
 पडनि॑ ताओ सहिआणमङ्गे मणोभुवो वारुणवाणचङ्गा ॥ १३ ॥
 इमा मसीकज्जलकालकाआ तिकरडचावाउ विलासिणीओ ।
 पुलिन्दरुवेण जणस्स हासं समोरपिच्छाहरणा कुणनि॑ ॥ १४ ॥
 हत्ये महामंसबलीधराओ हुंकारफेझाररवा रउहा ।
 खिसाअरीणं पडिसीसएहि॑ अखा मसाणाहिणअं कुणनि॑ ॥ १५ ॥
 का वि वाइअकरालहुडुङ्गा रम्ममह्लरवेण मअच्छी ।
 दोल्लआहि॑ परिवाडिचलाहि॑ चल्लिकम्मकरणम्मि पअट्टा ॥ १६ ॥

12^b RSU पंतेहि॑, T पंतिहि॑. — P दोहि॑.
 — NSU परोप्परं, T परुप्पर. — WORS
 “मुहा॒”, N “मुहा॒”, TU “मुहोओ॒”. — P
 दुने॑, W चलंति॑, N हुवंति॑, OR अ के-
 लि॑, S छं॑ ॥ यं॑ ॥ लि॑, T सल्ली॑, U
 छस्ति॑.

13^a U मोङ्गा॑. — P मणियारयाइ॑, OU “धा-
 रआइ॑”, R “हारआइ॑”, S “सारआइ॑”, T मु-
 कूखअम्मपिधारआइ॑”. — N जन्तेहि॑, OR
 जंतेण. — R खिवंति॑, ST खिवंति॑.

13^b T पंटंति॑. — P सहिआण अंगे, WO in
 the margin R मह्लाण अंगे (W अं-
 गे), N अ पिभाण अंगे, O in the text
 अविभाण अंगे, S वि पिभाणमंगे, TU
 वि पआणमंगे (T अंगे). — P मणो-
 भवे॑, W मणोह्ला॑, OR “भुओ॑” T “भवो॑”.
 — P “आणउङ्गा॑”, W “वाणाउङ्गा॑”, N “आ-
 णकप्पा॑”, O “वाणजुङ्गा॑” in the margin
 “जोगा॑”. R वारुणजुङ्गा॑, T “वाणाचंगो॑”.

14^a N समोकलज्जलकालअंगा॑, OR “कालदेहा॑”,
 S मसीमुज्जल॑, T मसीकङ्गज्जल॑, U म-
 सीमज्जल॑. — P तिकंदवादाउ, N ति-

हंडहारोओ॑, OR तिङ्गंडचावाओ॑, ST ति-
 क्खंडचावाओ॑, U तिखंडचावाओ॑.

14^b WT “रण्णा॑”, N “रण्णा॑”. — ORST “भ-
 रण्णा॑”. — W करंति॑, T करेति॑.

15^a N omits. — P महामासविलोउ बाला॑,
 W “बलीधरोउ॑”, O महावंस॑, OR “ब-
 लीधराओ॑”, STU महामंसधराओ॑ घङ्ग॑ (T
 घङ्ग॑) हुंकारफेझार॑ (S “छिकार॑”, T “घे-
 झार॑”). — OR “रवाउ॑”. — P रउह्ला॑,
 OR रहा॑, SU अ रोहा॑, T अ रंदा॑.

15^b N omits. — W खिसाघरोहिं॑, S “सरोण॑”,
 TU शोसाचरोण॑. — P मासाक्षा॑, S
 “भिणाअं॑”. — O करेति॑, R करेति॑ end of
 the mss.

16^a PNO वादिद॑, WT वाद्द॑, S वाहिभ॑.
 — P “हुडङ्गा॑”, NT “हुडङ्गा॑”, O “हुंडङ्गा॑”,
 S “हिङ्गा॑”. — PWO मंदमह्ल॑. —
 WNT “लया॑”, U “रया॑”. — WST
 मिभच्छी॑.

16^b PWNO भूलदाहिं॑ (W “हि॑”), SU दोल-
 आहि॑, T दोल्लदाहि॑. — N पडिवाहिं॑

किङ्कणीकअङ्गणज्ञणमणा करुणीइलअजनिअतालं ।
 जोइणी व लअणचणलीलं तारणेउरवं विखनि ॥ १७ ॥
 कोउहल्लवसज्ज्ञमवेसा वेणुवाअणपरा अवराओ ।
 कालवेसवसहासिअलोआ ओसरनि पणमनि हसनि ॥ १८ ॥

प्रविश्य^१

सारङ्गिका । एरो वलोक्य^२ । एसो महाराओ मरगदपुञ्जादो कअलीघरं अ-
 गुप्पविट्ठौ^३ । ता गटुअ देवीए विखाविदं णिवेदेमि^४ । उण्डत्व^५ । जअटु
 जअटु भट्टा^६ । देवी विखवेदि जधा साअंसमए तुम्हे मए परिणाइ-
 दव त्ति^७ ।

चलाहि, SU परिषाडि, T परिवाडिचहिं.

— P वल्लकम्म, W वल्ल २ कम्म.

N णच्चकम्म, O चारिकम्मकरणेहि, STU

झल्लि, S करमि. — P पट्टा.

17^a P खिंखिरौकदरणमणा, W ऋकदरणज्ञण-
 सहं, NS °कद°, O °किदझंश्यणमणा, U °किद°.
 T किंकिणै खिदझंश्यणमणा, U °किद°.
 — P कंठागृहिलयजंतिदताण, W °गौदि-
 लयजंतिद°, N °गौदलभजंतितताला, O
 °गादलभजंतितताण, SU °गौभ°, T
 °गौह°.

17^b P योगिणी, N जोगिणी, O जोइणी, T
 जोअणि छ. — P °कोलं, W O °केलं,
 N °किलं, S लअणं-णलौलं. — W °र-
 वा, N तालणेउररां, S °णेउण°. — P
 विरयंते, N विलभंति, O विरंति.

18^a PWO कोटु. — P °हल्लजणांगनिवेसा,
 N °जणाणंगुलवेसो, S °वसगामिर°, TU
 °गमिर°. — PWNO °वादया°.

18^b P °नासियलोय, W °भासिभ°, N °हसिद°,
 O °भामिअलोक्तं, S कालवेअरवहसिभ°
 corrected to कारवे, T काअवेअरभ-

भासिभ°, U राअवेअरभहासिद°. — PW
 उसरंति. — S भसंति.18^c P omits. — WT add सारंगिका.18^d W विलोक्य.

18^e PWSTU एस; PN add युणो. — S
 omits महाराओ, U puts it after म-
 रा. — P मरगयपुंज घेब, W मरगयपुंजे
 ब गदो, NO मरगअकुंजं (O °पुंजं) जेळ्ब
 गदो, SU मरगभ°, T मरकभ°. — PS
 TU कदलौ, N कंदलौ. — PWN °हरक्षं,
 T °धरमइङ्गमगुपविटो, P अणुपड्टा,
 W अणुपट्टो, N अणुपड्टो, O पट्टो,
 S पविटो भट्टा, U °विटो.

18^f P ता तगदं पि, N ता तगदं पि गटुअ,
 O omits गटुअ. — N देवीविखावीविखं,
 O विखविदं, STU देवीविखविदं. — P
 WNT विखवेमि.

18^g O जभटु once only, SU जेटु once
 only, T जेटु २. — W महाराऊ, N
 देझो, O भट्टा.

18^h W भट्टारय देवो, PNO add एदं, W इदं.
 — STU जह; TU add अज्ज. — N

विदूषकः । भोदि किं एदं अकरडकुभराडपदण्ठं⁸ ।

राजा । सारङ्ग्येण सद्वं वित्यरेण कथेसु⁹ ।

सारङ्गिका । एदं विख्यवीअदि¹⁰ । अणनारादिक्षनाचदुहसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुआ पडिट्टाविदा¹¹ । अअं च दिक्षाविहिप्पविट्टाए देवीए विख्यत्तो जोईसरो गुरुदकिखणाणि-मित्त¹² । भणिदं च तेण¹³ । जइ अवसं दकिखणा दाद्वा ता एसा दीअटु¹⁴ । तदो देवीए विख्यत्तं¹⁵ । जं आदिसदि भअवं ति¹⁶ । पुणो वि-

संख्यासमयः S adds अज्ञ. — N ज्ञां, SU तुझेहिं सा, T ठमं. — P मया परिणाविदबु, W शावदत्त्वा, N शोदत्त्वा omits ति; S शावदेव्यो, T शावदव्य, U शावदत्त्वे.

18⁸ W भोदो, N भो, ST omit; U होदि omits किं — P कुम्हण्डं, W कुम्ह-डवरणं, N अकालकीहुण्डं, O अअण्डं, S TU आआसादो गिवडिभं अहुण्डं (S अ-अंडे) गुफ्फङ्कलं (S कोहिंडफलं).

18⁹ WO सवित्यरं omit सद्वं. — PS कहेहि, N कथेहि, T कहेस, U कहेसु. — P adds किं सेदं, W कं खेद ति, O किं एदं ति.

18¹⁰ N एवं, O देव एदं, SU एवं, T omits. — T कहिज्ज.

18¹¹ P अणांतिरातिक्ळंदव्यदउसै दिवसे, W अदिक्षात्तचउहसीर्दिभसे, N अणांतरातिक्ळंत-चउहसीर्दिभसे, O अणांतरं गिष्वत्तवउह-सीर्दिअहे, S अणांताक्ळंदव्यदउहीर्दिअहे, T अणांदराणीक्ळंदव्यदउहीर्दिहसेसे, U क्ळंदच-उहीर्दिअहे. — P योमरायमणिक्लमणो, W योप्ररायमणिक्लमयं, N पम्मोराअमहै, O योम्मराअमणिक्लमई. S सोम्मराअमरं.

— W गोरि, N गोरी. — W कदुआ भेरवाणांदस्स पासे, N कदुआ भै. — P'T कदुअ. — P परित्याविदा, W पदि, N पडिहाविदा, O पद्द्वा, S पद्गाविदा, T पटाविदा, U पद्व.

18¹² PWNO सधं. — POT अ. — P दि-क्षा गिहाद, W दिक्षा गदोहा, NO दिक्षा गहिदा, S दकिखणाविहिं पविट्टाए, T दिक्षाविहिणिविट्टाए, U दिक्षाविहि-पविट्टाए. — P तदो देवीए, W तदा तयापि, NTU omit देवीए; O तदो तए. — P विशविदो य सो, N विखुत्तो.

18¹³ O तेण जोईसरेण, TU देणा. 18¹⁴ P दि, W जदि, OSTU जद्व मे. — NO गुरुदकिखणा. — PWSU दाअत्त्वा. — P एसा दोअटु, W पसादीक्यटु, N पसादोअटु महाराअस्स, O अहिलहिदो अत्यो करोअद ता एसा दोअटु, S पसोद उप्पादोअटु एदं, TU उप्पादोअटु एदं.

18¹⁵ PS omit तदो. — N विखुत्तं, STU भणिदं.

18¹⁶ W बं आ तं कायत्तं, N आदिसति, S सद्व. — O भेरवाणांदो. — PWNSTU omit ति.

उल्लिखितं तेण¹⁷। अतिथ एत्य लाडदेसे चरडसेणो खाम राआ¹⁸। तस्म दुहिदा घणसारमञ्जरि त्ति¹⁹। सा देवणएहिं णिहिटा जधा एसा चक्रवटिधरिणी भविस्सदि त्ति²⁰। तदो सा महाराणा परिणेदवा जेणा गुरुस्स वि दकिखणा दिणा भोदि²¹। भट्टा वि चक्रवटी किदो भोदि²²। तदो देवीए विहसिअ भणिदं जं आदिसदि भअवं ति²³। अहं च विणवेदुं पेसिदा²⁴। गुरुदकिखणा वि दिणा²⁵। विष्वक्रः । विष्व²⁶। एदं तं सीसे सप्पो देसनारे वेज्जो²⁷। इध अज्ज विवाहो लाडदेसे घणसारमञ्जरी²⁸।

18¹⁷ P पुखो युणो. — WO omit वि. — O भणिदं, STU उतं; PWO add च. — T तेण भेर०, U देण.

18¹⁸ N अत्य एत्य. — P लाडसमंडले, W देसमि, NT लाट०, O लाडदेसमंडले. — W सेणो.

18¹⁹ S दुहिआ. — P अंजरी ति, N अंजरी गाम.

18²⁰ P दिवणाहि, WT शुष्टिं (T फि), N देवणेहिं, O देवणेहिं. — P दिटा, W आइटा, NO आटिटा, T omits. — W NOT omit जधा; SU जह. — STU omit एसा. — P चक्रवटकारिणी, N चक्रवत्ति०, T अपरिणो हविसदि. — P omits त्ति, — T adds णिक्काहिदं.

18²¹ P omits. — N omits सा; O तस. — PW राअहृत्येणा, N राक्षस्स, O राझो. — PW परिणाविदव्वा, N योतव्वा, O याविदव्वो त्ति, TU योदवा. — N तेणा. — NSTU गुरुदकिखणा, O अम्हगु०. — NU omit दिणा; S वि दिणा. — PW भविस्सदि, O भोदु, S होद्व, TU होदि.

18²² WNO भत्ता. — NTU omit वि; OS अ. — O चंक्कवत्तो. — PWNO कट्टो, SU omit; T कोद्वे. — P भोत्ति, WT होदि, O भोदु त्ति, SU होद्व.

18²³ P omits तदो; W ता. — SU विह० दे०, T भवहसिअ दे०. — PNO भणिदं, T अंजरदं. — P यदा. — O आणवेदि, S आदिसदि. — PWNOS omit ति. — W adds तं कोरदि.

18²⁴ P तदो अहं च. — PNSTU विदुं. — S पेसिआ.

18²⁵ P गुरुस्स वि गुरु०, WNO गुरुस्स गुरु० (O दकिख०) SU तुह गुरुद०, N दकिखणाणिमित्त. — PWNO omit वि. — W सा instead of दिणा, N omits; O दिण्ये त्ति. — U adds होद्व.

18²⁶ O omits.

18²⁷ W ता उवक्काणां एदं. STU इदं. — PWT omit तं; N ते, U ता. — P उसीसे.

18²⁸ MSS. इह. — OS विभाहो. — P लाडसे, N लाट०, STU देसनरे. — TU अंजरि त्ति

राजा । किं दे भेरवाणन्दस्स पहावो परोक्खो²⁹ ।
सारङ्गिका । देवीए कारिदं पमदुज्जाणस्स मञ्चाद्विटवडतस्मूले चामु-
रडाअदण³⁰ । भेरवाणन्दो वि देवीए समं तहिं आगमिस्सदि³¹ । त-
गगदे अ तक्खणविहिदे कोटुअघरे विवाहो भविस्सदि³² । इति परिक्रम्य
निष्कान्ता³³ ।

राजा । वआस्स सबं एदं भेरवाणन्दस्स विअभिदं ति तज्जेमि³⁴ ।

विदूषकः । एवं गोदं³⁵ । ण हु मअलज्जणं अन्तरेण असो मिअङ्गम-
णिपुत्तलिअं पञ्चरावेदि सेहालिआकुसुमुद्धरं वा करेदि³⁶ ।

प्रविश्य³⁷

18²⁹ P ते युण, N ते, O omits; STU देण.
— N भेरवाणांदप्पहावो, S भेरवाणांदप्प-
भावेण. P पहावा, TU पहावेण. — P
परोखेवा, W परोक्खे, N ण पच्छवेण,
S अवरक्खो, T ण सकोअदि विदू, U
अपरोक्खो. — O adds दे तां प्रति कहिं
स संपदं भेरवाणांदो.

18³⁰ P देवी, STU omit. — PNO कारिद,
W दे. — W पमुज्जाणास्स, TU उज्जा-
ण. — POU उट्टिदे. — P उर्मूल, N
उउलतठ, S उट्ट. — P चासुंहाभदणे,
WN छाभअयो, O छाभवयो, STU
चासुंडाय आभदणं (S तणं).

18³¹ O भेर. — PWNOS omit वि. —
PWN देवी omit समं. — PWNOTU
omit तहिं. — SU आभमिस्सदि, T
भमिस्सदि.

18³² P उभी अगदो, W अगदो, N ता अ-
ज्ज. O ता सज्ज, TU तगाए. — NO
TU omit अ. — W तक्खणविहिदा,
NO दक्खिणविहिदो, S तंकाल^०, TU
तङ्काल^०, U उविहिए. — P कोटुहलय.

W केअर्वलदाहरए, N कोजहृधरे, O
कोजहृलेना. — PNOSU omit भवि-
स्सदि; T उविस्सदि. — PWNO add
ता इह ज्जेव (P येव, O ज्जेव) देवेण
ठादच्यं (P गंदच्यं, W गंतच्यं).

18³³ P omits इनि. — ST omit परिक्रम्य.

18³⁴ W राजा साकूतं. — WNU सच्चं. —
W वियंभिय, N विलूमिभां, O विअ-
भिभां. ST भेरवाणांदविहिदं, U भद्रवा-
णांदविहिङ्म. — PS omit ति; WT ति.
— P तज्जेमि.

18³⁵ OSTU एव्छ. — N खेदं, SU एदं.

18³⁶ NU मिअंकल^०, OST मिक्षत^०. — P
मयंक^०, W मियंकपुत्तलियं, O उपुत्तलि. —
PO उज्जरावेदि, W उज्जरावेदि, N घसा-
सदि, S उष्ट, U पञ्चरिखेदि. — W
ण हु सरभसमीरमंतरेण सेहा^०, N ण हु
उदुसमअमंतरेण सेहा^०. — P कुसुम्फोरे,
W कुसुम्फोरो, TU कुसुम्फोर. —
PO विकरेदि, WN किरेदि, S करेझ, U
करेदि.

18³⁷ NO ततः प्रविश्यति.

भैरवानन्दः । इअं सा वडतरूमूले णिभिरुस्स सुरङ्गादुवारस्स पिधाणं
चामुण्डा³⁸ । तां हस्तेन प्रणाम्य³⁹ ।

कप्पनाकेलिभवणे कालस्स पुरो ५ सुराण रुहिरमुरं ।

जअइ पिअन्ती काली परमेट्रिकवालचसएण ॥ १६ ॥

प्रविश्योपविश्य च¹ । अज्ज वि ण णिगगच्छदि मुरङ्गादुवारेण कप्पूरम-
ज्जरी² ।

ततः प्रविशति सुरङ्गादुरारेद्धाटितकेन कर्पूरमज्जरी³
कर्पूरमज्जरी । भअवं पणमामि⁴ ।

भैरवानन्दः । उइटं वरं लहसु⁵ । इध ज्जेव उवविस⁶ ।
कर्पूरमज्जरी उपविशति⁷

भैरवानन्दः । स्वगतम⁸ । अज्ज वि ण एटि देवी⁹ ।

प्रविश्य¹⁰

18³⁸ P एवं तं, O इटं वडतरूमूलणिभिरु, SU वडभरु, T वउसाहि० — W णिकंतस्स, N विनिंहिदस्स. — O सुरंगा०. — N दुआरस्स. — P पिधाण, W विधाने, N पिहाण, OSU पिहाण, T पिधाण. — W चामुंडास्से, O omits; T चामुंडाअ-
दण. — WO add इह (O एत्य) ज्जेव
(O ज्जेव) खागेमेतं चिदामि.

18³⁹ PN omit तां; W चामुंडा, O चामुंडां.
— SU छातांजलिः प्रणाम्य. — N adds
पठति.

19^a P भुवणा कोलस्स. — WNS omit पुरो.
— P सुराराण, WN पुराण, O सुरासुर,
ST सुरासुराणा (T णं). — W रुहिरसु-
रुपुं, N रुहिरसंपूञ्जं.

19^b PNO जअदि. — N चंडो परमेठो. —
T जपालचसएण.

19^c P प्रविश्योपवि व, OSTU ज्योपस्त्य. —
NO omit च.

19^d O कहं अज्ज वि. — P निगच्छदि, N
आअच्छदि, S णिगच्छद. — O सुरंगा०.
— NO दुआरेण.

19^e U omits ततः. — W द्धाटननाटितकेन,
NSU सुरंगोद्धाटितकेन, T सुरंगोटितकेन.

19^f TU कर्पूं पुरोवलोक्य. — P पणविज्जसि,
WO पणमिज्जसि, N पणबिज्जसि.

19^g P उच्चिदं, W पुति इच्छियं, N उच्चिदं, S
वच्छे इमं, T उदर्द्वं. — P वर. — W
लह, OT लहेसु, S लहेहि, U लहसु.

19^h N omits. — MSS. वह. — P घेव,
O ज्जेव, SU एव, T यव. — P
उपस्तु. W उपविस, O उवविससु, SU
उवविसीभदु (S उप०), T उवविसडि.

19ⁱ PNSU omit. — W कर्पूं तथा छत्वा.
— T omits उपविशति.

19^j PNOSTU omit भैर०; W स्वं भैर०. —
OS omit स्वगतम्.

19^k O कहं अज्ज. — STU ण एटि अज्ज

राज्ञो । परिक्रम्य पुरो ऽ वलोक्य च¹¹ । इअं भअवदी चामुण्डा¹² । प्रणम्यावलोक्य च¹³ । इअं कप्पूरमञ्जरी¹⁴ । ता किं गेदे¹⁵ । भैरवानन्दं प्रति¹⁶ । इदं विष्णवीअहि
णिअभवणे विवाहसामग्निं कटुआ आअद् म्हि¹⁷ । ता गेहिहअ
आगमिस्सं¹⁸ ।

भैरवानन्दः । वच्छे एवं करीअदु¹⁹ ।

राज्ञो व्याघ्रय परिक्रामति²⁰

भैरवानन्दः । विहस्य स्वगतम²¹ । इअं कप्पूरमञ्जरीठाणं अखेसिदुं गदा²² ।
प्रकाशम²³ । पुत्रि कप्पूरमञ्जरि सुरङ्गादुवारेण ज्जेव तुरिदपदं गदुआ
सद्गाणे चिट्ठु²⁴ । देवीए आगमणे पुणो आगन्तु²⁵ ।

कर्पूरमञ्जरी तथा करोति²⁶

वि. — N णो गठदि. — P कलावदी
देवो.

19¹¹ WT राज्ञो ३, S देवो and omits the
rest. — TU omit परिक्रम्य. — W
विलोक्य. — P omits च; TU स्व.

19¹²,¹³ O भअवं प्रणमामि । भैर । विरं जोअ
उवविस्तु । देवो.

19¹² P भयं, W अस इयं. — P भगवतो
देवो चा, W भवदो, SU वद्धे.

19¹³ PN प्रविश्यावलोक्य च, STU omit.

19¹⁴ P अस इअं, W अध इयं, N इदो इअं,
O अए कप्पू इअं, T इअं अ.

19¹⁵ NSTU एदं, O खेदं.

19¹⁶ T प्रकाशं भैरं प्रति.

19¹⁷ W इयं, O भअवं इदं. — P विषावीय-
सि णियमुवणे, O भवणं. — P कडुय

विवाहसामग्निं, N कटुआ चिं, O गदुअ
चिं. — WT सामग्नो, S विभाहू. —

PW आगद म्हि, O omits; T आदेहि.

19¹⁸ P ततो, WN तदो तं, O omits; SU
तं. — PO गेहाविअ, N गेहाविअ,
S गाहिअ. — ST आभमिस्सं.

19¹⁹ P NOT वत्से. — SU इदं, T एवं. —
WO कोरदु, S करद, TU किरदु.

19²⁰ P व्याघ्रति, S omits.

19²¹ TU omit विहस्य.

19²² P omits इअं. — P कर्पूरमञ्जरी इति
गेहमयोसिदुं, W अञ्जरोर्धरं, SU अरि-
दुणां. — W गदा इति निक्रांता.

19²³ O प्रकाशं कर्पूरमञ्जरीं प्रति.

19²⁴ NOT अञ्जरो. — P त्वं सुरंगाद्वारेण,
N दुआरेण, O सुरंगादवीरं. — P येव,
N जेव, O ज्जेव, STU omit. — P
तुरिदपद, N तुरिदं पदं, SU तुवरिअं,
T तुरिअं. — P गदुय, W गद्वाअ. —
P येगणे, W णिअभवणे, T संगणे. —
P चिट्ठु.

19²⁵ PWS देवो. — O आगमयोण, STU
आअमणे. — O पुणो चि, S इह पुणो
चि, TU पुणो इह. — W आतंतव्यं,
STU आअं, TU अव्यं.

19²⁶ PU omit. — W कर्पूं । अ भअवं आ-
शवेदि । इति निक्रांता, N कर्पूं दुक्रं

राज्ञो । इदं रक्खाघरं²⁷ । प्रविश्यावलोक्य च स्वगतम²⁸ । अए इअं कपूरमञ्जरी²⁹ । सा का वि सारिक्षिदा दिद्धा³⁰ । प्रकाशम³¹ । वच्छे कपूरमञ्जरि कीदिसं दे सरीरं³² । आकाशे³³ । किं भणासि³⁴ । मह सिरोवेअणा समु-प्पसु त्वि³⁵ । स्वगतम³⁶ । ता पुणो तहिं गमिस्सं³⁷ । प्रविश्य पाञ्चार्णयवलोक्य³⁸ । हला सहीओ विवाहोवअरणाइं लहुं गेणिहअ आअच्छध³⁹ । इति परिक्रामति⁴⁰ ।

प्रविश्य कपूरमञ्जरी तथैवास्ते⁴¹

राज्ञो । पुरोऽवलोक्य⁴² । इअं कपूरमञ्जरी⁴³ ।

भैवानन्दः । वच्छे विभमलेहे आणीदाइं विवाहोवअरणाइं⁴⁴ ।

करोदि, O कर्पूर् । जं भवं आणवेदि ति निष्क्रान्ता.

19²⁷ PNS देवी, O राज्ञी निरुप्य. — NST एदं. — P रखगेहं, N रक्खागेहं, O रक्खाभवणं.

19²⁸ S omits च. — PWNO omit स्वं.

19²⁹ TU omit भग्य.

19³⁰ N omits सा; P adds पुण. — P साक्षा, W सारिक्षिदा, N सदिढा, O रस्सा सारिक्षिदा, S सारिक्षी, T सरक्षि, U सरिक्षी. — P पिक्षिदा, W भग्या, N मर्य पि, O चिटुदि.

19³¹ PWNO omit.

19³² PN वस्ते. — PNOT अंजरी. — N किदिसं, S कीरिसं, TU केरिसं.

19³⁴ WNSTU भणसि.

19³⁵ N सच्चा मह, TU omit मह. — P सिरेवेणा, W सिरेवेणा, N सरोवेणेणा. O वेणेणा. — PWNO omit समु, TU अप्पसे. — PWN omit ति. —

S adds ता सेरं सुप्पीशदु, TU सेरं सु-प्पीशद.

19³⁶ P देवी, WO राज्ञी, NU राज्ञी स्वं, S omits.

19³⁷ TU omit ता. — U पुणो वि.

19³⁸ S omits प्रविश्य; T प्रकाा. — PN आ-प्चतोवलोक्य O पाञ्चाम०, STU पञ्चादश०; O adds च.

19³⁹ W हेला. — PS omit सहोओ; N सु-खोओ. — P गरण्याइं, W गाह, N गकरणाइं, S विभाहो, T छोवरणं, U छोवजरणं. — P इह, WN लहु, STU omit. — W गिणहभ, SU गणिहभ. — P आगच्छ, W आगच्छ, N आभय, O आगमिस्सध, STU आभच्छ.

19⁴¹ P omits प्रविश्य; O कर्पूर् प्रविश्य.

19⁴² S देवी. — PN add च. S adds स्वं.

19⁴⁴ P कालवदि. TU मिअंकलेहे; SU add किं. — WO आणिदाइं, S आणिभाद्र. — P वगरणाइं, N वकरणाइं, S वि-भाहो, SU गाह, T गकरणाइं.

राज्ञे । अध इं⁴⁵ । किं उण घणसारमज्जरीसमुइदाइं आहरणाइं विसु-
मरिदाइं⁴⁶ । ता पुणो गमिसं⁴⁷ ।

भैरवानन्दः । एवं भोटु⁴⁸ ।

देवी निष्कामति नाटितकेण⁴⁹

भैरवानन्दः । पुत्रि कप्यूरमज्जरि तं जेव करीअदु⁵⁰ ।

कर्पूरमज्जरी निष्कामता⁵¹

राज्ञे । रक्षायहप्रवेशं नाटयति कर्पूरमज्जरीं दृष्ट्वा⁵² । अए सारिकवदाए विणाडिद
मिह⁵³ । स्वगतम⁵⁴ । झारणविमाणेण शिविगं परिसप्पिणा तं आणेदि
जोईसरो⁵⁵ । प्रकाशम⁵⁶ । सहीओ जं जं शिवेदिदं तं गेणिहआ आअ-
च्छध⁵⁷ । चामुणडायतनप्रवेशनाटितकेन तामवलोक्य⁵⁸ । अहो सारिकवदा⁵⁹ ।

19⁴⁵ WNSTU देवी. — PNO आणोदाइं,
W omits; STU अह इं.

19⁴⁶ PWO पुण. — P अंजरोए समुचिताइं,
WNO असुचिं, S दाह, T समुचिआं,
U इआह. — PNSU आभरणाइं (SU
इ), T आभलणाइं. — P बोरिं, W
बोसरियाइं, SU दाह.

19⁴⁸ STU एक्जं. — PO कोरटु, N करीअदु,
STU omit भोटु.

19⁴⁹ P omits देवी; WOTU राज्ञे. — W
निष्काम्य, ST निष्कामणं, U निष्कामं. —
S नाटयति.

19⁵⁰ STU omit पुत्रि. — P तं ज्येव, W
तं ज्जेव, N तह ज्जेव, O तह ज्जेव,
S तुए वि तहिं, T तुमं वि तं ज्येव, U
तुए वि तं चेङ. — PWO कोरटु, S
गंतंव, TU करीअदु.

19⁵¹ S नायिका पूर्ववदाचरति, TU नायिका
निष्कांता.

19⁵² WOU देवी, N राज्ञो राजा च, S omits.

— W अहे. — N नाटयतः. — STU
नायिकां दृष्ट्वा. — S adds स्व.

19⁵³ P सारिच्छेण, W सिरिकवणा, N सा-
रिछेण, STU सारिक्षेण. — N वि-
णाडिद, O विदंविद, STU विष्वलच्छ.

19⁵⁴ S omits.

19⁵⁵ O शिविग्यपरिसप्पिणा झारण, S अवि-
क्षादेण, TU अविक्षायेण. — P शिवि-
ग्यपरिसप्पिणा, W शिविगं परिसरे अ-
प्पणो, N शिविठं परिसप्पणं, STU
शिविग्येण. — PO तामाणेदि, W तं
तमाणेदि, N तमाणेदि, S तं आणेह,
TU पुरिसं (T पुरुसं) इत्यअं वा आणे-
दि (U आहे). — P महाजोगेसरो, W
महाजोर्ह, N महाजोओ.

19⁵⁶ WNSTU omit.

19⁵⁷⁻⁵⁹ WNSTU omit सहोओ. — N जं
once only, ST omit; U जो. — W
शिवेदिदव्यं, ST विवाहोइदाइं (S इ),
U विवाहोइदो. — PO तं तं, W तं
लहुअं. NST omit. — O गेणिअ, S

भैरवानन्दः । देवि उविस महाराओ वि आअदो ज्जेव वटृदि⁶⁰ ।

ततः प्रविशति राजा विदूषकः कुरुद्विका च⁶¹

भैरवानन्दः । आसणं आसणं महाराअस्स⁶² ।

सर्वे यथोचितसुपरिष्ठन्ति⁶³

राजा । एसा सरीरिणी मअरड्डअपालित्तिआ देहनारसंठिदा सिङ्गार-
सवरचावलटू दिवससंचारिणी पुणिमाचन्दचन्दिआ⁶⁴ । अवि अ-
गुणगणमाणिङ्कमञ्जूसा रदणमई बाउल्लिआ⁶⁵ । तधा अ एसा विसा-
रिणी कुसुमणिभरा महुलच्छी⁶⁶ । किं च⁶⁷ ।

गणिहश, U गणिहआ. — P आगदा, W
गछध, S आअच्छ्व, T आअछ्व, U आ-
अंछम्ह. — W °यतनेप्र°, N °यतननाटि-
तकेन, S चासुंडागहं प्रविश्य तामव° स्व,
TU चासुंडामंटप्रवेशं नाटयति प्रविश्य
कर्ष्ममंजरी पूर्ववदास्ते. — W तामलोक्य,
TU राज्ञी तामव°. — W सारक्षिवदा २.
N सरिक्खं, SU सारिक्खं, T सरिक्खं.

19⁶⁰ P घत्से कलावदि, W देवी. — WO
उविससु. — WTU omit वि. — PW
आगदो. — P ष्वेव, NO ज्जेव, STU
एव्व and omit वटृदि.

19⁶¹ T विदूषकच्च. — O सारंगिका च.

19⁶² N omits भैर°. — WNS आसणं once
only. — PSTU omit महाराअस्स.

19⁶⁴ N राजा नायिकां प्रति. TU राजा स्व. —
WO एसा सा. — W कपूरमंजरी सार-
क्षिवया विलासधरणी instead of सरै-
रिणी. — P °द्यापालिया, W °द्यियप-
रिच्छिआ, N मअरड्डअपालिच्छिआ, O मअ-

रच्छअस्स सव्वाधिआ सत्ती, STU °पालि-
तभा. — P देहंतरं संटुद, N देहंतरेण
संठिभा, STU omit. — P °सबध्यु-
लटू, W °सबर°, N सिंगाररसचावलिटू, O
°संचभवावलटू, STU सिंगारसमर°, T
°चाप°. — N दिभस°, ST दिभह°. —
P पुणिसुटिया, W पुणिमाइंद°, NO °अंद°,
STU पुणिचंद°.

19⁶⁵ S मखे, TU अवि अ मखे. — P पृष्ठ-
यगुणगणिङ्कमञ्जूसा, W एसा गुणगणमा-
णिङ्कसुतिया, N प्यगुणगुण°, O प्यगुण-
गण°, S गुणगणण°. — BNOSTU
रभण°, P गमयो, W मगिझण मणस्स.
— BPO अंजणास्स सलाआ, W वात-
णिआ, N कंजणासलाआ, STU पुतलिआ.

19⁶⁶ P omits. — W जधा सु, N जधा अ,
O जधा, SU जहा, T omits. —
STU omit एसा. — B आरणकुसुममा-
णिप्रच, W लावणकुसुमणिप्रणा, N रभ-
णेकुसुमणितणा, O अरणकुसुमणिफणा,
STU विसारिणी कुसुमणिभरा. — O
महुलटू.

भुवणजअपडाआ रुवरेहा इमीए

जह तह णआणाणं गोअरं जस्स जाइ।

वसइ मअरकेऊ तस्स चित्ते विचित्ते

बलइअधणुदणो पुङ्गिएहिं सरेहिं ॥ २० ॥

विदूषकः । जनान्तिकम्^१ । सञ्च किदं तए आहाणां^२ । तदं गदाए वि णावाए
ण वीससीअदि^३ । ता तु रिहको चिटु^४ ।

राज्ञे । कुरङ्गिको प्रति^५ । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं कुण
सारङ्गिआ वि घणासारमञ्जरीए कोटु^६ ।

20^a P °जणापडाया, W भुभणजयपडीया, N °जणावत्ताआ, O °वडाआ, T °पटाआ. — WN रुअ, STU रुवसोहा.

20^b BPO जह जह, T तह तह. — B गो-
अरे, N गोरसं. — BWNO जादि,
P दि.

20^c PSTU णभणवलणासक्षा (P वयणा, PT °चलणा) पेसिदो तस्स मखे. — O चस-
दि. — B मयरधो, W मयरच्छो, N
°केतु, O °केटु. — N विचित्तो.

20^d W वलईया, N वलइदा. — B पुदेहिं,
P पुंखिदोसू, WNO पुंखिदेहिं, STU
पुंखिदेसू. — PSTU खणांगो, W ससरे-
हिं.

20^e B जनांतिकं । एकांते, PN जनांतिकेन.

20^f O वभस्स सच्चं, P सत्वं, T सव्यं. — B
क्यं, PW कदं, O omits, S एदाए ग-
हिंदं, U एआए गहिंदं. — P ते, OSU
omit; T तीए. — P आहणायं, O आ-
हणाभं सुणासु, S आभलणां, TU आभरणां;
S adds किं तु, TU किं तु.

20^g B तद्वंगिदाए, PN तडंगदाए, W महाण-

यतडगदाए, O तडगदाए, ST तगदेण, U
तगणण. — NSTU omit वि. — B
णीकाए, PW णावाए, N णाँआए, O
णाविआए, SU विआरणा, T विआए. —
B वीससदि, WOSU विस्सोअदि, T
विससिअदि.

20^h O omits. — S तं. — PWNSTU तु-
रहोको. — P चिटु, STU चिटुमि. —
WO add पियवयस्स (W only) तुमं म-
भणसरप्पाहारजजरिद (O °ज्जरिभ) हिअं
श्वं कुरुकुराअंतं (O कुरुकुराअंतं) सुणिअ
देवी तुह अहिण्णाअं मुणिस्सदि (O मुणि-
स्सदि । तुपिछ्णाअं चिटु) । भैरवानंदः ।
वष्टे (W only) यत्त विवाहमंगलमुहुतं ता
महाराअस्स किज्जदु जथोचिदं तए पठि-
वणं (W जहोचिदप्पडिं).

20ⁱ U omits राज्ञे. — BO omit कुरु
प्रति.

20^j B कुरंगोए, STU omit. — N तुझं. —
B णेवत्यं, P °निवत्यं, N णेवचं, OS
विभाह०. — PWNO कुरु, S कु. — B

इत्युभे अप्युभयोर्विवाहृथठनां नाट्यतः⁷

भैरवानन्दः । उवज्ञाओ हक्कारीअटु⁸ ।

राज्ञो । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवज्ञाओ
अज्जकाविज्ञलो चिटूदि⁹ । ता करेदु अग्गिआरिअं¹⁰ ।

विदूषकः । एस मज्जो मिं¹¹ । भो वअस्स उत्तरीए गरिं दाइस्सं दाव¹² ।
हत्येण हत्यं गेरह कप्पूरमञ्जरीए¹³ ।

राज्ञो चमत्कत्य सविषादमवलोकयति¹⁴

सारंगीया, P सार्वगिरि. — PN STU omit
वि. — NT करोदु, O कोरदु.

20⁷ BO इत्युभयोर्विवाहृ¹, PN वाहकरणं, STU उभे तह इत्युभयोर्विवाहालंकारं (S तहे ति उभं, T वाहनेपथं) कुरुतः..

20⁸ WO भैरं वच्छे. — B उवज्ञाय, O उ-
वज्ञाओ. — B हक्कारियदु, T अक्का-
रिअटु.

20⁹ BS omit राज्ञो; TU देवी. — B उ-
पाध्याय आर्यकपिंजलस्तिष्ठति. — PW
NO read अज्जउत्त ससो वि (O omits)
and omit सअलं अज्जं; S सअलसो-
त्तिअमोलिमंडणं अज्जउत्तस्स एस, TU एस
सअलसोत्तिअमोलिमंडणं अज्जउत्तस्स. —
P उज्जाउ, O उच्चज्जाओ. — PN क-
विंजलओ, STU कव्वंजलो; S adds ति.
— T चिटू.

20¹⁰ P भैरवानन्द ता करेदु, O कोरदु, STU
करोअटु. — B अणारियं, P अग्गिआ-
रियं, N अग्गिआरिअ, STU अग्गिआज्जं.

20¹¹ O विदु^० त्वरितमुत्थाय. — BPWO omit

एस सज्जोमिंह, TU omit एस. — S
omits मिंह.

20¹² ST omit भो वअस्स; U ता वअस्स. —
N उत्तरीए, O उत्तरीअयपडस्स, S उत्त-
रोअ, T उत्तरिवछे, U omits उत्त-दाव.
— B गठं, N गंठो, T गथिं. — B
दयस्स, N देविस्सं, O दद्वस्सं, S omits;
T वएहामि. — N ताव, S omits.

20¹³ B हत्ते हत्तं गहाण कप्पूरमञ्जर्याः, W
परिषेटु महाराउ कप्पूरमञ्जरिं इति हत्ते
हत्तं प्राहयति कर्पूरमञ्जर्याः, O तुमं ह-
त्येण, T वअस्स हत्येण, U गहाण ह-
त्येण. — N इत्यं, SU हत्यंगुटु. — P
गेरहे, N गेरिहाअ, SU omit; T कप्पूरं
गिदाण.

20¹⁴ BP इति राज्ञो चमत्कत्य (P ता), W
राज्ञो इत्याकर्यं स्वगतं किं नेदं इति च-
मत्कत्य, N इति भन्ता संमुहे इत्यमप्य-
अदि इति संस्कत्य, O इति चमत्कत्य
कथं भुल्लो हं, S राज्ञो चं सविषादमा-
लो, TU देवी etc.

भैरवानन्दः । सुटुदरं भुज्ञो सि¹⁵ । जदो कप्पूरमञ्जरीए घणसारमञ्जरि त्ति
णामन्तरं¹⁶ ।^३

राजा । करमादाय¹⁷ ।

जे कराटआ तिमिसमुद्धफलाण सनि

जे केअईकुसुमगम्बदलावलीसु ।

फंसेण शूण तुह मञ्ज्ञ सरीरदिखा

ते सुन्दरीअ बहला पुलअङ्गुराली ॥ २१ ॥

विदूषकः । भो वअस्स भामरीओ दिजगनु हुटवहे लाआमोक्षो क-
रीअटु^१ ।

20¹⁵ B omits भेर; O भेर तस्य भावसुप-
लभ्य विदूषकं प्रति; S reads भेर वच्चे
पडिसिद्ध, and then follows a lacuna
which a second hand has filled
out as in U; TU भेर । वच्चे किं सु
पडिसिद्धादरं विभ पुलोणसि (T विलोण-
सि). — SU omit सुटु-सि. — B
सुटुदरं, W उव्यज्ञाभ सुटुदरं, N तुभं
सुटुतरं, T सुटुरं. — P भल्लो,
N भोलो, T भता. — W ससि,
T सो.

20¹⁶ O जादं, T जदो. — SU कप्पूरमञ्जरि
ति. — BPSU घणसारमञ्जरीए, W
मञ्जर, NO मञ्जरी, T omits. — B
इति, POSTU omit. — B नामधेयं-
तरं, P किमतंतरं, W शपरं नामतंतरं, STU
णामतंतरं एदं.

20¹⁷ ST add स्वगतं.

21 B केअईतिउस्स कंटया ते सुंदरीए करफंस-
रोमांचावलीणिजिजदा धुवं.

21^a P जे क वि बालतिस्स फले वसंति, W

जे के वि ते तिउसमुद्धफलेसु हुंति, N
तिउसमुद्धफले ण संति, O तिउसमुद्धफ-
लाण हुंति, S तिमिसबंधफलाण.

21^b P ये, N ते. — PWN गंधदला^a, O
गुछदलावलोसु, SU लोण.

21^c ST एसेण. — P तूह तुह मञ्जुसररेजाया,
W तूण तुह मञ्ज्ञ सरीरतुल्ला, N तुड्ड
पुण मङ्ग्ल सरारतुल्ला, O गृणमिह मञ्ज
सरीरओअस्स, STU ताण्ण तह (T इह)
मञ्ज्ञ सरीरदिखा.

21^d T दे. — PNO सुंदरोण. — P बहुपुल-
यंकुरावृ, W वहलं पुलकंकुरिल्ला, NSTU
बहला (NT वा) पुलअंकुराली, O युलभा
वहला पउत्ता.

21^e B भो वयस्स । ता भामरोउ दिज्जुउ । हु-
यवहे लाजा त्तिप्रांत, P वामरियाउ दि-
ज्जंतु, हुयवे लज्जामोषकं कोरदु, W भो
वयस्स भामरोउ दिज्जंतु हुयवहे लाजा
दिविज्जंतु, N भो वअस्स प्पज्जलिभहु-
क्षवहभमरोओ दिज्जु हुभवहे जलांज-

राजा सर्वे तथैव नाटयति^२ । नायिका सलज्जा तिष्ठति^३ । राजा विवाहं निर्वर्त्य सोत्साहं यथार्हं सर्वान्सम्भयर्थं चक्रवर्ती भूत्वा आसां चक्रे^४ ।

नेपथ्ये^५

लौओ क्रिबण्डु, O भौ वभस्स भास्मिको दिज्जंतु वहूलाजंजलौओ खिप्पदुः, S व-भस्स पञ्जलिए हुभवहे आहुदी दिज्जडु । (lacuna) क्षबो । तुवरिभपदं दिज्जड भ-मरोओ, TU वभस्स पञ्जलिदे (U ए) हुदवहे आहुदी दिज्जड (T वृंदे) करउ लाआमोक्षबो । तुवरिभपदं करोअदु सत्-पदो परिङ्गमो.

21^{२-४} B भास्मर्या नाटयति । नायिका धूमेन व्यावृतमुखो । राज्ञी सपरिवारा निःक्रांता, P भास्मर्यो नाटयतः । नायिका धूमेन विमुखो । राज्ञी परिवारा निःक्रांता । राजा सर्वे करोति विवादं निवर्त्य सोत्साहं स-च्छान्तिय यथाहृष्यर्थं विसर्ज्य चा चक्रवर्ती भूत्वा तया सह आसां चक्रे सहशीं, W भास्मर्या नाटयति नायिका धूमेन व्यावृतमुखो । राज्ञी सपरिवारा निःक्रांता । सच्चाणं प-च्छक्षं परिणोदा कप्यूरमंजरी, N राजा भमणं नाटयति । नायिका धूमेन व्यावृतमुखो तिष्ठति । राज्ञी सपरिवारा निःक्रांता, O राजा तथा करोति, S इति परिणयति.

21^{५-24} BPW omit. — N भैरवा । वि-
- वाहे दक्षिणा दिज्जदु आचरिभस्त ।
राजा । दिज्जदु । वभस्स गामसभं ते
दिल्लं । विदू । मुत्ति होदु ति नतन्ति ।
भैरवा । महाराज विं ते मुणो वि पिभं
कुणोमि । राजा जोईस्वर कि अवरं पिभं
वद्गुदि end of the ms. The trans-

lation adds यतः कुंतलेश्वरसुताकरस्य-
र्शस्फारसोव्यग्निथिलोकतः स्वर्गः । पाल-
यामि वसुधातलराज्यं चक्रवर्तीपदवीरमणो-
यम् । तथाप्येतद्वयतु तावत् । सार्थो न-
न्दतु सज्जनानां सकलो वर्गः खलानां पु-
नर्नित्यं खिद्यतां भवतु ब्राह्मणाजनः सत्या-
शीः सर्वदा । येदो मुच्चु संचितमपि स-
लिलं सस्तोचितं भूतले लोको लोभपरा-
द्वमुखो ऽनुदिवसं धर्मे मतिं बिभृत् ।—
० भैरं राजानं प्रति किं ते भूभो पियसु-
यकरेमि राजा भभवं तुह प्यसादेण एसा
लट्टा राज्ञी परिणोदु महाराजो सव्वाणं प-
च्छरखं नेपथ्ये वैतालिकः पठति सुहणिव-
धो भोदु विवाहमहूसवो देवस्स तहा अ
मभणामिव र्वै सा वासुदेवं व लक्षो हर-
मिव गिरिपुत्री साहिलासं पउत्ता सुहभदु
सह अ सं चक्रवर्ती यद्गुदं सिरिरिव किं-
दवंसा सामरज्जस्स वीआ राजा विवाहं
निर्वर्त्य योगिनं प्रति तथा वि इदं भोदु
भरदवधाणं २ । गिर्चं वद्गुद सज्जगाया
सभलो वगो खलाणं पुणो गिर्चं खि-
ज्जदु भोदु वंभणाजणो सच्चासिहा सव्व-
दा । मेहो मुच्चु संचितं पि सलिलं
ससपिभं भूभले लोओ लोभपरम्मुहो गु-
दिभाहं धम्मे मदिं पावस दुखतमाश्रि-
त्य स्वानिंस्वच्छरणारविंदवशतः शृंगार-
संजोविनो लब्धा पंचशरपिया ननु मया
कार्यरमंजर्यसौ तल्लाभेन च चक्रवर्तीपदवी
लोके समासादिता किं किं नेह करोति
हृतं महतां संदर्शनं जतुषु.

वैतालिकः । सुहाआ भोदु विवाहमहूसवो देवस्स^१ ।
जं मुद्बं तिमिसं णवं च पणसं जे पारिभहुमा
जे दराडा कमलाण किं च कुसुमं जं केअईसंभवं ।
सङ्के तुञ्जा कलेवरे गुणगणं लड्बं बला तारिसा
रोमच्चा फुडपुट्टकरटअमिसा मेलन्ति णिचुल्लसा ॥ २२ ॥

भैरवानन्दः । अणं किं दै पिअं करीआटु^२ ।
राजा । इदो वि परं किं पिअं^३ । जदो^४ ।
देवी रोसकसाअमाणसवई णो होइ सावहए
लड्बा पुणससङ्गमराइलमुही सिङ्गारसंजीविणी ।
संजाआ अवि चक्रवट्टपअवी किं अणमब्धाथणं
सवं तुञ्जा अणुग्गहेण भरिअं जं माणुसे लभइ ॥ २३ ॥

तथा वि इदं भोदु^५ ।

भरतवाक्यम्^२

21^a T वैतालिकयोरेकः. — SU सुहो. — 22^१ SU पिअं ते (U दे). — T करिभदु.
Mss. होदु — After देवस्स T adds सुहोवणदसअलमहो सुरमंडलविरहदसेत्य-
वाअणमुहुलिददसदिसावह विवाहसवो
संउत्तो.

22^a T जं मुतंधं तिणीसं. — TU अ. — S दे पारिभहु (lacuna).

22^b S जो दंडो.

22^c T संते तुञ्जा करस्स तं, SU कलेवरे. — 23^१ T छक्षवटी. — TU एदवी. — T अ-
T लद्बु. — K संगे तव वरस्य यत गु-
गणगणं लब्धुफलास्तादृशा.

22^d SU रोमंचाफुड़, T रोमंचे फुठपुट. — TU मेलन्ति. — K रोमांचेरितकंटकमिषाल् 23^१ S तथायेदमसु. — T भैर. । तहि, U
मेलन्ति नित्योज्जवलाः. — T एद. — TU होदु.

अणुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो
रित्तत्तणदावग्नी विरमउ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्कान्ताः सर्वे^१ ।

चतुर्थं जवनिकान्तरम्^२ ।

24 TU अणुपमगुणं कर्वेण परिमलमहिक्षं मुहेसु	24 ^१ BS omit; O इति परिकल्प्य निष्कान्ताः
विभरति (T विभरदि) कप्पूरमञ्जरीअं ति-	सर्वे.
भुवणतिलअं पुणो जलङ् — K as S. —	
S दिभह विष्णु. — T adds रात्रा कर्पू-	24 ^२ B इति चतुर्थं, STU इति चतुर्थं. — P
रमञ्जरी हस्ते घटोत्त्वा कौतुकागरं विवेश.	WSU यवं.



PART II

GLOSSARIAL INDEX

TO THE

KARPŪRA-MAÑJARI

BY

STEN KONOW

GLOSSARIAL INDEX.

Abbreviations:—ts. = tatsama. — H. = Hemacandra's Grammatik der Prâkritsprachen (Siddhahemacandram, Adhyâya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Pischel. Theil I. II. Halle, 1877, 1880. — HD. = The Desinâmamâlâ of Hemachandra. Edited with critical notes, a glossary, and a historical introduction, by R. Pischel and G. Bühler. Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII.).

<p>अ after <i>anusvâra</i> अ [अ] and. a. i. 1¹, 3¹, 5^b, 12³, 17¹, 20²⁷, 22¹, 23^b, 26¹, 33¹, 34^d, 33¹; ii. 4¹, 5², 6^c, 9^d, 11^c, 5¹, 23^d, 27^b, 1¹, 28^c, 30^c, 1¹, 31^d, 1¹, 40⁵, 46^b, 50^b; iii. 1¹, 3^d, 4³, 5⁵, 5⁶, 6¹, 8¹, 2¹, 13¹, 14¹, 15¹, 17¹, 18¹, 20^c, 21¹, 22^b, 25^d, 1¹, 27¹, 31¹, 32¹; iv. 2^b, 6¹, 9^c, 10¹, 18³², 19⁶⁵, 66¹. ca. i. 1^c, 11¹, 18⁷, 19^d, 20¹⁵, 26²⁸, 31²¹, 22^a, b¹, 23^c, 1¹, 34³⁰, 35^c; ii. 6²⁴, 26¹, 10^c, 23^d, 24^d, 29³, 47^b, d¹; iii. 3^d, 18¹, 5^a, 12¹, 18^d, 19^b, 20^d; iv. 3¹, 18¹², 18²⁴, 19⁶⁷, 22^a, b¹.</p> <p>अर्थं see इदम्.</p> <p>अहूः [अयि] <i>a vocative particle, O, pri-thee</i>, ii. 6⁴.</p> <p>अतिरीक्ष [अतिरीक्षे] <i>very long</i>, i. 21^d.</p> <p>अह [अये] <i>a vocative particle, O, ah</i>, i. 5²; iv. 19²⁹, 53.</p> <p>अंस ts. <i>a shoulder</i>, iv. 12^a.</p> <p>अंसुभ [अंसुक] <i>a garment, cloth</i>, i. 28^b; iv. 4^a, 10^a.</p>	<p>अंहि [अंहि] <i>a foot</i>, ii. 47^a.</p> <p>अकङ्क्षा [अन] <i>without bracelets</i>, iii. 26^b.</p> <p>अकायड [अकायड] <i>unexpected, sudden</i>, iv. 18⁹.</p> <p>अकथिद <i>untold</i>, see कथ.</p> <p>अकलित <i>not performed</i>, see कल.</p> <p>अकालजलद ts. <i>name of a man</i>, i. 18⁹.</p> <p>अकुम्रम ts. <i>without saffron</i>, iii. 26^a.</p> <p>अकुपडल ts. <i>without earrings</i>, iii. 26^b.</p> <p>अकवर [अचर] <i>a letter</i>, i. 20¹⁴; ii. 1², 8², 10⁶.</p> <p>अखण्ड ts. <i>unbroken, whole, entire</i>, iv. 8^b.</p> <p>अखण्डित [अत] <i>unbroken</i>, i. 16³.</p> <p>अगुड ts. <i>aloe</i>, iii. 14^b, 27^a.</p> <p>अग्नि [अग] <i>first, foremost; front, foremost point</i>, i. 16^c, 26^a; ii. 6^a, 14^b, 20^a, 43^a.</p> <p>अगहस्त्य [अगहस्त] <i>forepart of the hand or arm</i>, i. 4^c.</p> <p>अग्निआरिजा [अग्निआरिजा] <i>arranging of the sacred fire</i>, iv. 20¹⁰.</p>
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अग्रिम [अप्रिम] *first*, i. 29^b.

अग्नि [अर्द्ध] *a respectful offering*, i. 4^d.

अघडिभ *not performed*, see घट.

अङ्ग ts. *act of a drama*, i. 6^b.

अङ्गूर ts. *a sprout, shoot, blade*, iv. 21^d.

अङ्गूर ts. *a body, limb*, i. 13^b, 14², 20^{15, 16, 31},
33^a; ii. 10^c, 12^a, 28^{b, c}, 36^a, 41^a, 42^b;
iii. 8⁴, 17^c, 19^a, 24^b, 33^a; iv. 7^b, 13^b.

अङ्गुणा [॰न] *a place, courtyard*, ii. 47^d;
iii. 20¹⁵; iv. 11^b.

अङ्गुणा [॰ना] *a woman, female*, i. 14², 25^c,
36^d; iii. 16^d.

अङ्गुलि ts. *a finger*, i. 36^c.

अचन्द्रणा [॰च] *without sandal*, iii. 26^a.

अच्युत्पुद [अत्यहुत] *very wonderful, super-*
natural, i. 21⁵.

अच्युत्तम [अत्यधम] *exceedingly inferior*, i.
20⁴.

अच्युत्तम [अत्युत्तम] *exceedingly superior*,
i. 20⁴.

अच्छ ts. *clear, transparent*, iii. 4^b.

अच्छरित्व [आस्चर्य] *marvellous, wonderful;*
a wonder, i. 24⁵, 25¹³; ii. 42^b;
iii. 3¹².

अच्छिक [अच्छि] *eye*, i. 16³; ii. 3², 27^a, 41^c;
iv. 1^b.

अजयिभ *not produced*, see जन्.

अजज्ञ [अद्य] *to-day*, i. 20³⁴, 34²⁵; ii. 1²,
6^{14, 23}, 29⁵; iii. 3⁴, 7, 20³, 24^b; iv.
9¹⁸, 18²⁸, 19^{2, 9}.

अजज्ञ [आर्य] *an honorable man, master*,
i. 12³, 20^{6, 11, 36}, 34¹; ii. 6⁷; iv. 20⁹.

अजज्ञात्त [आर्यपुत्र] *honorific designation*
of the husband, i. 19⁶, 34³⁸; iv. 20⁹.

अज्ञाक्षर [अथज्ञ] *superintendent, head*.
ajjhakkhidāo, iv. 9¹².

अज्ञवल ts. *border, end, skirt*, i. 26^c, 27^b;
iii. 3^c, 22².

अज्ञया [॰न] *collyrium*, i. 20³⁶, 26^a; ii. 19^a.

अज्जलि see जलज्जलि.

अण्ण see सुरभग्ना.

अण्ण [अन] *Cupid*, i. 2^b, 33^d; ii. 6^d.

अण्णाङ्केली [अन] *name of a woman*, iv. 9¹¹.

अण्णलेहा [अनङ्गलेखा] *name of a woman*,
iv. 9⁹.

अण्णसेणा [अनङ्गसेना] *name of a woman*,
iv. 9⁸.

अण्णन्तर [अन] *without interval, imme-*
diately adjoining, i. 12²; iv. 18¹¹.

अण्णिल [अनिल] *wind*, i. 16⁴, 17^d, 20^c; iii.
20^b.

अणुकार [अनु] *resembling*, iii. 25^c, 28^d.

अणुग्रह [अनुग्रह] *favor*, iv. 23^d.

अण्णणाम [अनुनय] *conciliation*, i. 20⁴³.

अणुदिभावं [अनुदिवसम] *day after day*, iv. 24^a.

अणुबन्ध [अनु] *continuity, sequence*, iii.
25^a.

अणुराग [अनुराग] *love*, iii. 12².

अणुसार [अनु] *conformity to*, ii. 31^b.

अण्ण [अन] *other*. annō, i. 20³⁹; ii. 6⁸,
29^{12, 13}; iv. 18³⁶. annā, i. 4⁵. an-

nam, i. 18⁷, 20^{2, 31}; ii. 6^{24, 26}; iii.
13^c, 14^{c, 2}; iv. 22¹, 23^c. annam

ca, *moreover*, i. 18⁷, 20³¹. anne-

na, i. 27^d; iii. 19^c. anne, iv. 2¹.

annā, iv. 13^a, 15^b, 17^a. annānam,
i. 1^b.

अण्ण [कर्ण] *ear*, see आ[अण्ण].

अण्णोख [अन्योक्त] *each other*, iii. 9²; iv. 10^b.

अत्- [आत्मन] *self, oneself*. appā, i. 8¹.
attānaam, iii. 4¹, 8¹. attapo, ii.
10⁶; iii. 20^b.

अत्य [अर्थ] object, meaning, i. 8^a, 20^{7, 8}.
 अत्याचल [अस्त्रा] the western mountain
 behind which the sun is supposed
 to set, ii. 50^d.

अत्यगी [आस्थानी] an assembly-room, ii. 3^a.
 अदस that, yonder. amuṇā, i. 26^d.
 अदिर्णिःश्च [अतिनिषुण] very clever, ii. 29¹⁰.
 अदिसंतावि- [अतिसंतापिन्] very burning, hot,
 ii. 41⁵.
 अदिसिसिर [अतिशिशिर] very cold, ii. 41⁵.
 अद्व [आर्द] wet, moist, ii. 11^c.
 अच्छ [अधे] half, half portion, side, i. 25^b,
 28^c; ii. 42¹¹.
 अच्छणांगीमर [अर्धनारोच्चर] Giva as half fe-
 male, i. 28^c.
 अच्छणिहृ [अर्धनिद] half asleep, ii. 50^a.
 अध [अथ] now, then, ii. 11³. adha im
 [atha kim], what else, yes, cer-
 tainly, i. 4¹⁷, 21⁶; iv. 19⁴⁵. adha
 vā [atha vā] or, or rather, i. 18¹⁰,
 30². Cp. अह.
 अन्त ts. end, i. 14^d; iii. 2^b; iv. 9^{8, 9, 10, 11}.
 अन्तर ts. interior; interval; different,
 another, i. 7^b, 12³, 29^{a, d}, 34³⁴, 35^b;
 ii. 1^a; iii. 3^b; iv. 18²⁷, 19⁶⁴, 20¹⁶.
 अन्तरिद [°त] gone within, hidden, ii.
 43^{2, 12}.
 अन्तरेण ts. without, except, i. 34^{17, 18};
 iv. 18³⁶.
 अन्तेर [‘पुर] inner apartments, harem,
 i. 34³⁸; ii. 11³; iv. 9¹³.
 अन्तो [अन्तर] internally, within, iii. 10^b,
 12^a.
 *अन्द [चन्द्र] the moon. muhaanda, ii. 17^b.
 अन्दोल- to swing, wave, shake. ando-
 lia, i. 17^b. andolida, i. 16³.

अन्दोलण [°न] swinging, ii. 35^a, 37^b.
 अन्धभार [कार] darkness, iii. 22⁸.
 अपुच्छ [अपूच्छ] not having existed before,
 quite new, wonderful, i. 25⁴,
 34²⁵.
 अप्प- see अन्त-.

अबला ts. a woman, i. 15^a; iv. 7^d.
 अब्लम्यण [अभ्यर्थन] request, iv. 23^c.
 अब्लुभ [अब्लुत] wonder, i. 26^d.
 अब्लुट्टण [अभ्युत्यान] rising from a seat in
 honor of, iii. 20²³.
 अमुणा see अदस.
 अमोहण [°न] not bewildering, iii. 26^c.
 अम्बु ts. water, iii. 4^a.
 अम्महे H. 4. 284. a particle expressing
 joy, i. 34²⁴.
 अम्मो H. 2. 208. a particle expressing
 surprise, iii. 20¹⁵.
 अम्मारिस [अस्मादृश] like me, iv. 2².
 अर [कर] causing, performing, i. 15^b,
 34³³; ii. 28^d; iv. 24^a.
 अर्च to honor, praise. accemi, iii. 22^d.
 accido, i. 34³³. accida, ii. 6^{23, 25}.
 अलभ [°क] a curl, lock of hair, i. 26^a;
 ii. 20^a.
 अलंकार ts. decoration, ornament, i. 31^a;
 ii. 24².
 अलंकिभ, किट see रु.
 अवाअव [°यष] a limb, i. 33^c; ii. 48^a.
 अवच्छण see तृ + अव.
 अवत्या [स्था] state, condition, ii. 8⁸, 9¹.
 अवतारेदि see तृ + अव.
 अवन्तिसुन्दरी ts. name of the wife of Rā-
 jaçekhara, i. 11^b.
 अवर [अपर] another, iv. 12^a, 18^a.
 अवराह्वद [अपराजित] name of a poet, i. 8³.

अवसर ts. occasion, turn, ii. 0^b, 47^a; iii. 26^a. अहङ्कः ts. a particle implying sorrow or surprise, alas, i. 25¹³; ii. 42^b.

अवसाण [॰ञ] stopping, end, iv. 10^a.

अवसं [॰श्यम] necessarily, iv. 18¹⁴.

अवि [अपि] and, also; though, i. 1¹, 3¹, 17¹, 22¹, 26¹, 33¹; ii. 4¹, 5², 27¹, 29^c, 30¹, 31¹; iii. 1¹, 6¹, 8², 13¹, 14¹, 15¹, 21¹, 25¹, 27¹, 32¹; iv. 6¹, 9^b, 19⁶⁵, 23^c.

अविगौद [॰नोत] immodest, insolent, iii. 8¹.

अस to be mhi, i. 29^d; ii. 28²; iii. 3⁷, 9, 11, 18^c; iv. 19¹⁷, 5³, 20¹¹. si, ii. 6¹³, 11¹; iii. 22^d; iv. 2⁸, 20¹⁵. at-thi, i. 25^{d, 5}, 34⁸; iii. 9^b, 13^c, 14^d, 16^c; iv. 9^{4, 3}, 18¹⁸. santi, iv. 21^a. asi, i. 18^{a, 8}.

असुर ts. a demon, ii. 31^b; iv. 19^a.

असोअ [॰शोक] a tree with red flowers, Jonesia Açoaka, i. 20²⁷; ii. 42³¹, 43^a, 46¹, 47^a.

असोसण [अशोषण] not drying up, not withering up, iii. 26^c.

अत् [॰थ] then, ii. 3^d. Cp. अथ.

अहं I. aham, i. 13¹, 16¹, 18^{1, 6}, 20^{14, 18, 30, 41}, 34^{15, 30, 38}; ii. 6⁶, 28⁴, 32², 41⁶; iii. 3^{15, 18}, 41⁴, 34⁹; iv. 7¹, 18²⁴. ham, iii. 7^d. mam, i. 20^{15, 28}, 28⁸, 32^d, 34^{32, 38}, ii. 1^d; iii. 3^a, 20¹⁷, 34⁹. mae, i. 25⁶, 34²⁵; ii. 6¹⁴, 8³, 24²; iii. 3^{c, 4}; iv. 18⁷. majha, i. 16¹; ii. 40²; iii. 23^a; iv. 21^c. mama, iii. 4⁹. ma-ha, i. 18⁸, 19^b, 20^{29, 40}, 25^d, 30^d, 34¹⁰; ii. 3^c, 6²⁰, 8^c, 9¹, 29^{12, 21}, 42¹¹, iii. 24^b; iv. 19³⁵. me, i. 18², 20^{23, 25}, 34^{5, 13}; iii. 2^d, 3^d, 16², 20^d; iv. 2¹⁰. amhe, i. 16², 34³⁰, 36¹. amhānam, i. 4², 19⁵, 20²⁰. no, i. 1^c.

अहिंगा [अभिनय] acting, gesticulation, iv. 15^b.

अहिंगव [अभिनव] new, original, iii. 31¹.

अहिंदेवआ [अधिदेवता] presiding deity, ii. 48^b.

अहिंपाभ [अभिप्राय] intention, ii. 48¹; iii. 8^b.

अहिंव [अधिष्ठ] a king, i. 12^{b, 8}; iii. 5².

अहो ts. a particle expressing surprise, i. 29^a; ii. 29²¹, 42^{2, 5}; iii. 4⁶, 31¹; iv. 0², 9¹³, 19⁵⁹.

अहोमुह [अधोमुख] having the face downwards, ii. 13^b.

आ [आस] a particle expressing pain or anger, i. 18⁶, 20²⁸; iv. 2⁸.

आ prep., to, until, iv. 4^{a, b}. āan-nam [ākarnam] up to the ear, ii. 6⁴. āmula-m, to the ground, i. 4^b.

आभिंधुक्ष see आष.

आभद्रण [आयतन] a sanctuary, altar, iv. 18³⁰.

आआर [आदर] attention, care, i. 13^c.

आआर [॰कर] see कुसुमाआर.

आआल्लभ [॰यल्लक] HD. 1. 75. impatience, longing, ii. 10^b.

आद्वि [॰द्वि] first; beginning with, i. 1^a; iii. 10^a.

आउह [॰युध] weapon, iii. 26^c.

आगमणा [॰ञ] coming, return, iv. 19²⁵.

आडम्बर ts. show, display, ii. 24^b, 32^b, 47^c; iii. 12².

आडम्बरिल्ल H. 2. 159. ostentatious, imposing, ii. 31^a.

आठत्त H. 2. 138. applied, iv. 9¹¹.

आग्नेया [॰नन] <i>mouth, face</i> , ii. 1 ^c , 30 ^a ; iii. 3 ^a , 16 ^a .	इ [किम्] see अथ इं.
आग्नेयन्दया [॰नन्दन] <i>pleasing, delighting</i> , iii. 28 ^b .	इअ [इति] H. I. 91. <i>thus</i> , i. 9 ^b ; ii. 22 ^a , 40 ^a .
आग्नेयवेदि see ज्ञा + आ.	इण्ठ see इदम्.
आग्ना [॰ज्ञा] <i>an order, command</i> , i. 18 ^d .	इत्यं ts. <i>thus, that</i> . aam, ii. 45 ² ; iv. 18 ¹² , iam, i. 4 ³ , 26 ^d , 35 ^c ; ii. 29 ¹⁵ ; iv. 18 ³⁸ , 19 ¹² , 14, 22, 29, 43. imam, ii. 27 ^d ; iii. 8 ^a . idam, i. 24 ¹ ; ii. 22 ¹ , 28 ¹ ; iii. 20 ¹⁰ ; iv. 2 ^a , 19 ¹⁷ , 27, 23 ¹ . imam, ii. 29 ^c . iminā, i. 12 ⁸ , 28 ² ; iii. 19 ² , 34 ^b , assa, i. 10 ^a . imāe, i. 34 ⁴ . imie, ii. 24 ^c ; iv. 20 ^a . imia, i. 28 ^b . ime, i. 4 ⁹ . imā, iv. 14 ^a . imāu, iv. 11 ^a . imāo, i. 34 ³² . imiu, iv. 10 ^b . imānam, i. 7 ^b .
आग्नेयस्त्र ts. <i>beginning</i> , i. 12 ⁸ .	इदर [इतर] <i>another</i> , i. 4 ⁴ .
आलावाल ts. <i>a basin or trench for water round the root of a tree</i> , i. 34 ³⁹ .	इदो [इतस्] <i>hence, this way, further</i> , ii. 0 ³ , 41 ⁸ ; iv. 10 ¹ , 22 ² .
आलिङ्गण [॰न] <i>embracing</i> , ii. 1 ^c , 43 ^a , 44 ^b .	इध [इह] <i>here</i> , i. 14 ³ , 20 ²⁷ , 25 ⁷ ; ii. 29 ¹⁶ , 41 ² ; iv. 18 ²⁸ , 19 ⁶ . Cp. इह.
आली ts. <i>row, series</i> , ii. 11 ^c ; iv. 21 ^d .	इन्द्रआल [इन्द्रजाल] <i>jugglery</i> , iii. 20 ¹⁹ , 21 ¹ .
आवली ts. <i>line, row, range</i> , i. 4 ⁴ , 20 ^b , 8, 25 ^a ; ii. 16 ^a , 31 ^a , 32 ^c ; iii. 26 ^d ; iv. 2 ¹⁰ , 21 ^b .	इन्द्रजाल <i>the same</i> , ii. 44 ¹ ; iii. 12 ⁴ .
आविल ts. <i>turbid, greasy</i> , i. 13 ^a .	इन्द्रीवर ts. <i>a blue lotus</i> , ii. 3 ^c .
आवेस [॰ञ] <i>entering into, devotedness, passion</i> , ii. 1 ³ .	इन्दु ts. <i>the moon</i> , ii. 1 ^c , 29 ^d , 30 ^d , 41 ^b ; iii. 1 ^c , 32 ^a .
आसणा [॰न] <i>a seat</i> , i. 21 ² , 24 ¹ , 34 ⁴ ; iv. 19 ⁶² .	इव ts. <i>like, as, as it were</i> , iii. 20 ^b , 28 ^a .
आसम [॰चम] <i>a hermitage</i> , i. 17 ^a .	इष्ट to wish. icchāmi, i. 24 ⁵ . icchai, i. 11 ^b . icchanti, ii. 28 ^d . icchidā, i. 34 ³⁵ .
आसा [॰चा] <i>hope</i> , ii. 9 ^d .	+ अनु <i>to search</i> . appesiadu, i. 20 ³² . appesidun, iv. 19 ²² .
आहरणा [आभ०] <i>an ornament</i> , i. 20 ²⁶ , 28 ^a ; iv. 10 ^a , 14 ^b , 19 ⁴⁶ .	+ ए to dismiss, send. pesehi, i. 34 ³⁸ . pesedu, iii. 34 ⁹ . pesiam, ii. 7 ^a .
आहा [॰भा] <i>light, appearance</i> , ii. 41 ^b .	pesida, ii. 6 ¹⁷ . pesidā, iv. 9 ¹⁴ , 18 ²⁴ .
आहारणा [भाभ०] <i>a proverb</i> , iv. 20 ² .	

इह ts. *here*, i. 7^b; ii. 48^a; iii. 13^c, 16^c, 17^a; iv. 2^a. *Cp.* इथ.

ईच्छा+उप to neglect, overlook, disregard.
uvekkhiadi, iii. 20^b.

+प्र to see. pekkhami, iii. 20¹⁹. peccha, i. 14^d; iii. 32^b, 34^b; iv. 10^b. pekkha, i. 18^b; ii. 43⁵, 44¹. pekkhadu, i. 16³. pecchantiñam, ii. 30^c. pekkhidavvāim, iv. 9¹⁸.

ईदिस [‘दृश्य], fem. *si, such, i. 18^b, 20²⁶, 33³, 34¹⁷; ii. 45¹.

ईस [ईषत्] slightly, iii. 23^a. isisa, i. 14^b; iii. 4⁹. isisi^o, ii. 1⁵.

ईसर [‘स्वर] *see* जोईसर.

ईसारोष [ईष्यारोष] jealous anger, i. 4^a.

उ ts. an expletive particle, iii. 13^b, 14^{a, b}.

उभर [‘दर] the belly, ii. 1^b.

उभार [‘दार] noble, exalted, i. 19^b.

उद्धद [‘चित्] fit, proper, i. 4³; ii. 10^b; iv. 19⁵.

उक्कर [‘त्कर] a heap, multitude, i. 19^a; iv. 18³⁶.

उक्केर H. I. 58. the same, iii. 1^d.

उक्क to sprinkle, wet, moisten. ukkhiṣ-ṇam, iv. 8^c.

उच्च ts. high, elevated, ii. 31^a.

उच्चभ [‘य] a collection, heap, i. 28^a; ii. 21^a; iv. 10^a.

उच्छोष [V चुट] withering, ii. 10^a.

उच्छव्ह [उत्स०] lap, interior, ii. 29^a; iii. 27^d.

उच्चल [उच्चल्ल] bright, shining, beautiful, i. 34^d; ii. 40^a, 41^a; iii. 4^b, 27^a.

उज्जाया [‘यान्] pleasure-garden, park, ii. 6²²; iii. 22⁶, ⁹; iv. 18³⁰.

उज्जुञ्ज [ऋक्षकम्] directly, straightforwardly, i. 20⁴, 20¹.

उज्जोद [उद्योत] light, lustre, iii. 24², 26¹.

उहु ts. a star. udusamaa, evening, i. 36^b.

उहुमरिभ [‘त] terrified, ii. 29^b.

उण [पुनर्] again, however, i. 4², 16, 19, 6^b, 16², 20⁸, 14, 25, 30, 41, 28⁶, 33^b, 34³³; ii. 1^c, 6²⁴, 8³, 10⁶, 24³, 29⁴, 32², 41⁸, 42¹⁴, 43⁸, 11, 48², 49²; iii. 8², 9¹, 16², 33^b, 34³; iv. 1^b, 2², 5¹, 7¹, 9¹², 19⁴⁶.

Cp. पुणो.

उख्ख उच्चत] high, elevated, iii. 16^b.

उहु [उष्ण] hot, warm, ii. 11^a.

उत्संस ts. crest, chaplet, iii. 29^a; iv. 7^a.

उत्तर ts. northern; accompanied with, consisting chiefly of, i. 18^a; iv. 9¹¹.

उत्तरफलगुणी [‘फलगुणी] the 12th lunar mansion, preceding Hasta, which word means also hand, i. 20¹⁶.

उत्तरासाठा [‘षाठा] the 21st lunar mansion; preceding Gravana, which word means also ear, i. 20³¹.

उत्तरोध [‘य] an upper garment, i. 34⁵; iv. 20¹².

उत्ताण [‘न्] stretched out, conceited, i. 19⁵.

उत्तास [उत्तास] fear, terror, iii. 7^b.

उत्ति [उत्तिं] speech, expression, i. 8^b, 20¹; iii. 31¹.

उत्तुङ्ग ts. lofty, high, tall, ii. 29¹⁵; iii. 7^c.

उत्प्रभगा [उत्प्रभन्] raising, i. 18^b.

उद्देश [‘श] place, region, ii. 42²⁸.

उप्पति [उत्पत्ति] birth, origin, i. 34¹⁷.

उप्पल [उत्पल] a blue lotus, i. 34^c; iv. 7^b.

उप्पित *see* उ॒प्पि॒त Caus.

उप्फुल्ल [उत्पुङ्] *opened, swollen*, i. 20^b.
उच्चिमिक्ष H.D. 1. 127. *jem. °ri, afflicted,*
dejected, ii. 9^c.

उच्छ्रुट्टा H. 4. 101. *emerging, rising*,
ii. 31^d.

उविभज्जदि *see* भिद् + उद्.

उमा ts. *name of the wife of Giva*, i. 24^c.

उम्मन् [उन्मण्] *drunken, mad*, ii. 2^d.

उम्मुक्त see सुच् + उद्.

उम्मुद्विद् [उन्मुद्वित्] *unsealed, opened*, ii.
47^b.

उम्ह- [उष्मन्] *heat*, iv. 1^a.

उरड्डि [°गो] *a female snake*, i. 20^a.

उल्लस ts. *sport, play; splendor*, ii. 47^b;
iv. 22^d.

उल्लासि- [°सिन] *shining*, i. 28^b.

उवधरण [उपधार] *instrument, means*, iv.
9¹⁸, 19³⁹, 44.

उवधार [उपधार] *procedure, (remedial)*
treatment, ii. 41^b, 42², 8, 21; iii. 19^c.

उवज्ञात [उपाध्याय] *teacher*, i. 9^a; iv. 20³⁹.

उवमा [उप०] *resemblance; as last member*
of a compound, like to, i. 32^b;
iii. 16^b; iv. 9^d.

उवमाण [उपमान] *comparison*, i. 30^c.

उवरि [उप०] *above, over*, ii. 20^b, 33^a; iii.
3⁹; iv. 9¹².

उवह H. 2. 211; HD. 1. 98. *see, lo*, ii.
50^d.

उव्येल्ल [उद्वेल] H. 4. 223. *overflowing*,
ii. 1^b.

उहभ [उभय] *both*, ii. 18^a, 42²¹; iv. 2^a.

उसव [उत्स०] *festival, pleasure*, i. 13^d, 16³,
18^d; iv. 21^e.

ऊसुभ [उत्सुक] *desirous, eagerly expecting*,
ii. 40².

ऋ *Caus., to give, offer.* appenti, ii.
38^b. uppiu, ii. 19^b.

एक्क [एक] *one*. ekka, i. 26^d; iii. 25^d; iv.
1^b, 2^a, 7^d, 9^d. ekko, i. 18¹, 20⁴¹;
ii. 6²²; iii. 17^c. ekkā, i. 4³. ek-
kāni, i. 25⁶, 26^c. ekkeṇa, i. 24^c,
27^a; ii. 6²⁵; iii. 4⁵. ekkassim, i.
20²⁶. ekke, iv. 2¹.

एक्कस्थ [एकस्थ] *near*, ii. 8^d.

एक्कमिति [एकस्मित्] *the one or only friend*,
ii. 50^c.

एक्कावली [एकां] *a single string of pearls*,
i. 20⁷; iii. 5^b, 6^a, 20³.

एक्केआ [एकैकता] *the being one-by-one*.
°āe, *one by one, singly*, iii. 5^a.

एक्केम HD. 1. 145. *one another*, iii. 10^c.

एण्ड ts. *a black antelope*, ii. 21^b.

एण्ड्ड [एण्डा०] *the moon*, iii. 28^d.

एण्णाहि [°नामि] *musk*, ii. 7^b.

एण्णहि H. 2. 134. *here, now*, i. 14^c, 20^c;
ii. 43¹.

एतद् *this, that*. esa, i. 4¹⁰, 28⁶; ii. 27¹;
iv. 3^c, 7^d, 20¹¹. eso, i. 4⁷, 28^{2, 5},
34²⁴, ii. 6¹⁰, 20, 43¹⁸, 46¹; iii. 8², 20¹⁵,
34^{3, 8}; iv. 18³, 20⁹. esā, i. 20², 18, 40,
28³, 30^d, 32^c, 34^{1, 34}; ii. 6¹⁷, 8^b,
10^{2, 3}, 41^{c, 8}; iv. 9¹⁴, 18^{14, 20}, 19^{64, 66}.
eām, i. 5^a, 11^b, 35^a; ii. 8^c. edam,
i. 4¹¹, 5², 31¹, 34⁵; ii. 6⁴, 10⁸, 29⁸,
41¹, 42⁷, 43²; iii. 9¹, 12³, 34^{5, 7}; iv.
5¹, 18^{8, 10, 27}, 34, 35. edassa, i. 5⁵,
28^{3, 8}. eāi, ii. 40^a. edāe, i. 31¹,

33²; ii. 9¹, 10⁴. ee, iv. 4^d. edaim,
ii. 8². edahim, ii. 10⁵. edānam,
i. 34³¹, 38.

शतिअ H. 2. 157. *so much, so great*, ii.
6¹⁵.

एत्य [अन्न] *here*, i. 12^b, 25⁵, 34⁸; ii. 8³, 9¹,
44^d, 47¹, 4; iii. 12^b; iv. 5¹, 18¹⁸.
etthantare, *in the meantime*, i. 29^d.
शदावत्य [एतदवस्थ] *being in that condi-*
tion, i. 34³⁸.

समैअ [एवमेव] H. 1. 271. *just so*, ii. 49^a;
iii. 9^b.

शरिस [वृद्धश] *such*, iii. 21^b.

शथं ts. *thus, so*, i. 18¹², 20¹⁵, 17, 28, 30; ii.
6⁷, 40⁴, 50⁵; iii. 3², 8⁶, 16¹; iv. 4¹,
18³⁵, 19¹⁹, 48.

ओटु [°ष्ठ] *lip*, i. 13^a; ii. 41^a.

ओदिल्ल see तृ+भव.

ओलगांविआ HD. 1. 164. *a female ser-*
vant, ii. 9¹, 28⁴.

ओल्ल [आर्द्ध] H. 1. 82. *wet, moistened,*
juicy, fresh, new, i. 28^b; iii. 1^b;
iv. 4^a, 7^b.

ओसठ [ओषध] *a medicament*, iv. 6^d.

कभली [कटं] *the plantain tree*, ii. 14^b;
iv. 18³.

कह [°चि] *a poet*, i. 1^a, 4¹⁸, 5⁵, 6², 8³, 9^a,
10^a, 20².

कहतणा [कवित्य] *poetry, office of poet*, i.
19⁵, 20⁶, 18¹, ii. 10².

कहन्द [कवीन्द] *a king of poets, a ho-*
norific epithet of a poet, i. 11^a.

कहराज [कविराज] *the same*, i. 9^a.

कउ [क्रतु] *a sacrifice*, i. 24^b.

कङ्गस [कर्कश] *hard, rough, merciless*, i.
20⁴⁸.

कङ्गण ts. *a bracelet*, i. 18¹⁰.

कङ्गली ts. HD. 2. 12. *the Aṣoka tree*,
i. 17^c.

कच्च [काच] *glass, crystal*, i. 20²⁶.

कज्ज [कार्य] *work, affair, business*, ii. 6⁸,
28⁴, 29¹, 4, 8, 12. किम kajjam, *what*
is the use of, ii. 28^a; iii. 1^a, 12²,
19^c.

कज्जल ts. *lampblack, used as a colly-*
rium, i. 20⁷; ii. 23^a, 41^b, 46^a; iii.
33^b; iv. 14^a.

कज्जव [काज्जव] *gold*, i. 32^a; ii. 12^b; iii. 1^b.

कज्जवाचणह [काज्जवन] *name of a bard*, i. 16²;
iii. 26¹.

कज्जवामाला [काज्जवन] *name of a woman*,
iv. 9¹⁰.

कज्जवासेल [काज्जवनशैल] *mount Meru*, ii. 15^b.

कज्जवो [काज्जवो] *name of a town in South-*
ern India, Conjevaram, i. 15^a.

कज्ज्वो [काज्ज्वो] *a girdle*, i. 34^a; ii. 15^a, 23^c,
34^b, iii. 18^a.

कज्जुलिआ [°का] *a bodice*, i. 20⁷.

कज्जिअ [काज्जिक] *sour gruel*, ii. 29¹¹.

कट+प to show, display, manifest. paa-
dei, iii. 12^c, 17^d.

कटक्कव [कटाक्क] *a glance, a side-long look*,
i. 29^a; iv. 24^b.

कदिल्ल HD. 2. 52. *a cloth girt round*
the loins, i. 27^d.

कदिसुन्नभ [कटिसूच] *a girdle*, i. 20⁹.

कदिट see बृथ.

कण ts. *a drop*, iv. 8^c.

कणाअ [कनक] *gold*, i. 20⁹; iii. 22^b; iv. 9¹².

कणक्कणिअ [ब्रणक्कणित] *tinkling*, ii. 32^b.

कण्ठिटु [°निष्ठ] youngest, ii. 6²⁴.
 कण्ठभ [°क] a thorn, prickle, sting, iii.
 24^a; iv. 21^a, 22^d.
 कण्ठ ts. the throat, i. 16³, 20²⁷; ii. 1^b,
 2^a, 17^a; iii. 2^c, 6^b, 20⁷; iv. 17^a.
 कण्ठ [का°] an arrow, i. 16³; iii. 18^d.
 कण्ठडारेत् to excavate; carve, sculpture.
 °riūṇa, iii. 17^d. According to O =
 utkiryā. Cp. Marāṭhī, kāmḍāraṇem.
 कण्ठ [°णी] ear, i. 20⁴⁰, 32^b; ii. 27^a; iii. 20².
 कण्ठउज्ज [कान्यकुञ्ज] name of a city, Ka-
 nowj, iii. 5².
 कण्ठजर [कर्णपूर] an ornament worn in the
 ear, an ear-ring, i. 14².
 कण्ठा [कन्धा] a young girl, i. 25⁶.
 कण्ठाडी [कर्णाटी] a Karṇāṭa woman, i. 15^c.
 कण्ठुप्ल [कर्णोत्पल] an ear-lotus, i. 34^c.
 कण्ठूरिमा [कस्तूरिका] musk, i. 18¹⁸, 34³⁹.
 कथ् to tell, say. kadhemī, i. 32²; iv.
 9⁵. kadhehi, ii. 11². kadhedu,
 iii. 2³. kadhesu, iii. 16²; iv. 18⁹.
 kahijjau, i. 5^a. kadhiadu, i. 34⁷;
 iii. 3^c. kadhido, ii. 41⁹, 50². aka-
 dhida, i. 28⁴. kadhidam, i. 5⁷.
 कर्थ [कथम] how, why, i. 18¹⁵, 30¹; ii. 1²,
 6¹³, 21, 11⁶, 40²; iii. 10¹, 22⁴; iv. 2¹¹.
 Cp. कहं.

कर्त्त्वारत्तग्य wretchedness, imbecility (K, kārpanya), i. 19², 20⁷.

कर्त्त्वि [का°] loveliness, beauty, ii. 27^b, 30^b.
 कन्द ts. a root, bulb, garlic, iii. 28^c,
 29^b.
 कन्दप्प कोली [°र्पकोली] name of a woman,
 iv. 9¹¹.

कन्दलिद [°त] richly or suddenly produ-
 ced, i. 16³.
 कन्दलिल्ल H. 2. 159. shooting, sprouting,
 iii. 28^c.
 कन्दली the plantain tree; a new shoot,
 sprig, ii. 14^b; iii. 20^a; iv. 7^c.
 कन्दोटु HD. 2. 9. a blue lotus, iii. 3^b.
 कण्ठन्त [°ल्पान्त] end of the world, uni-
 versal destruction, iv. 19^a.
 कण्ठूर [°पूर] camphor, i. 17^b, 29^c, 34³⁹; iii.
 28^a; iv. 5^c.
 कण्ठूरमज्जरी [काँडूरी] name of the heroine
 of our play, i. 34²⁰, 24; ii. 6²⁴, 28³,
 29⁶, 40², 42¹⁵, 17; iii. 8⁴, 20²³, 22¹, 31¹;
 iv. 9⁶, 19², 14, 22, 24, 29, 32, 43, 50, 20¹³, 16.

कम् [क्र°] succession, regular course,
 manner, iii. 4^b, 5^b, 25^d; iv. 3^c.
 कमल ts. a lotus, ii. 11^d, 16^a, 50^a; iv. 22^b.
 कमला ts. a name of Lakṣmī, iv. 24^b.
 कम्पि- [°म्पिन] shaking, agitating, i. 17^c.
 कम्प- [°म्पन] action, performance, iv. 16^b.
 कम्पणा [कार्मण] magic, witchcraft, ii. 26^b.
 कर ts. hand; ray, beam, ii. 16^a, 42^a;
 iii. 20^c, 24^b, 25^c.
 करङ्ग ts. a box, iv. 9¹⁰.
 करण ts. doing, making, ii. 6¹⁵; iv. 16^b.
 कररिद्वाः [°क्षा] a small box, iii. 5³.
 करदाल ts. a sword, iv. 9⁸,
 कराल ts. gaping; terrible; fem. a ter-
 rible form of Durgā, i. 18⁸, 20²⁸;
 iv. 16^a.
 करालिभ [°त] made terrible, iv. 2^b.
 करि- [°रिन] an elephant, ii. 6¹⁰.
 कल to hold, do, notice. akalia, i. 2^a.
 kalida, iv. 9¹⁰.
 कलक्षिठ- [°षिठन] the cuckoo, i. 16³.

कलङ्क ts. stain, fault, iii. 10^a.

कलया [°ना] doing, putting on, iii. 28^c;
iv. 4^a.

कलम ts. rice, i. 19^a.

कलम्ब ts. the *Kadamba* tree, iii. 24^a.

कलस [°ष्टु] a water-pot. thanakalasa, a
breast like a water-pot, ii. 24^b;
iii. 7^d. thanakalasini, a woman
having such breasts, ii. 23^b.

कलहंस ts. a swan, iii. 23^b.

कला ts. 1. a small part; a digit of the
moon, i. 4^b; ii. 10^c, 46^a; iii. 25^d.
2. any practical art, ii. 27^c.

कलिआ [°का] a flower, bud, ii. 27^a; iii. 1^a.

कलिङ्गसेणा [°ज्ञा] name of a woman, iv. 9^a.

कलेवर ts. body, iv. 22^c.

कल्लोलवदी [°तौ] name of a woman, iv. 9¹².

कल्लोलिएणी [°नौ] a river, ii. 3^a.

कवलण [°न] eating, swallowing, i. 20^b.

कवलिअ [°त] eaten, chewed, iii. 2^b.

कवाल [°पाल] the skull, iv. 19^b.

कविज्जल [कपि] name of the *Vidūṣaka*,
i. 20⁴, 36, 4³, 34¹; ii. 27¹, 29¹; iv. 20⁹.

कवील [°पोल] the cheek, i. 32^b; iii. 33^b.

कव्य [काव्य] a poem, poetry, a *Kāvya*,
i. 1^d, 8^b, 19^b, 7, 20⁴, 6; ii. 4^c.

कष to rub, test, try. kasiadi, i. 18¹⁸.

कर+ति to open, bloom. viasantī, ii.
43^b.

कसवट्टिआ [कपपट्टिका] a touch-stone, i. 18¹⁸,
19⁷.

कसाअ [कवाय] red, affected, iv. 23^a.

कहं [कथम्] how, iv. 1^a, 3^d. kaham pi
[kathamapi] somehow, in any way,

ii. 39^a; iii. 32^a. Cp. कर्त्त.

कहि H. 3. 60. where, i. 35^b; ii. 42¹⁹,

43^b. kahin pi, somewhere, anywhere,
i. 24⁵, 25⁴.

काथ [°ष्ट] body, iv. 14^a.

काण्य ts. one-eyed, i. 20⁷.

काण्यण [°नन] a forest, park, ii. 22^b.

काम ts. love, Cupid, ii. 5^b; iv. 2², 7^c.

कामं ts. well, forsooth, iii. 19².

कामरूप [°ष्ट] Assam, i. 14².

कामसेणा [°ना] name of a woman, iv. 9⁸.

कामिणी [°नौ] a loving, beautiful woman,
i. 33^a; ii. 43^b, 48^a; iii. 18^c; iv. 6^c.

कार ts. (at the end of comp.) author,
i. 8³.

कारण ts. reason, cause, ii. 27^d, 42¹⁴, 47¹;
iii. 1^d, 9^b.

कारामन्द्र ts. a prison-house, jail, iv. 9⁸.

कारि- [°रिन] doing, causing, ii. 10^a.

कात ts. time; death, the destroying god,
i. 8³; ii. 6⁸, 28^d, 41⁹, 50²; iii. 4³;
iv. 2^b, 19^a.

काल ts. black, iv. 14^a, 18^b.

कालक्ष्यरिभ [°लाक्ष्यरिक] a scholar, i. 18¹.

कालन्तर [°लान्तर] opportunity, i. 35^b.

काली ts. a name of Durgā, iv. 19^b.

काश्+प to appear, become manifest.
paāsai, iii. 11^d.

किआ [किया] performance, a religious
rite, i. 24^b.

किह [कति] work, composition, i. 11^b.

किसुभ [°शुक] a tree, *Butea frondosa*,
having red blossoms, i. 16^c.

किकरी ts. a female servant, i. 36^b.

किङ्गणी ts. a bell, i. 20⁹; ii. 32^b, 34^b;
iv. 17^a.

कित्ति [कर्त्ति] fame, ii. 35^b.

कित्तिम [कर्त्तिम] artificial, ii. 28^a.

किम् the interrogative pronoun, *who, what, which; with vi, pi, it is indefinite, some one, a certain.* The neuter *kim* is used with instr. in the sense, *what is the use of?* *kim* is used also as an interrogative particle. *kim ca, moreover, further.* *ko, i. 4¹⁰, 5^{a, b}, 16¹, 20³⁹, 28², 35^b; ii. 23^c, 27^c, 29^{12, 13}, 47⁴; iii. 15^c.* *ka, i. 4⁶, 16¹, 20¹², 33^c, 34^{1, 3}; ii. 25^b, 27^d; iii. 1^b; iv. 9², 16^a, 19³⁰.* *kim, i. 1^c, 4^{2, 12, 16}, 6^{b, 2}, 8¹, 11¹, 16², 18^{8, 10, 13, 16}, 19^{d, 6}, 20^{2, 4, 20}, 21^{3, 5}, 22^a, 23¹, 24⁴, 25¹, 28⁸, 34^c, 35^c; ii. 6¹⁶, 10^{c, 2, 6}, 11^{3, 4}, 16^b, 24⁴, 28^{a, d}, 29^{c, 4}, 41⁸, 42^{7, 12, 14, 15, 16, 17, 32}, 43¹¹, 47¹, 48²; iii. 1^{a, d}, 2¹, 8^{4, 5}, 9^{1, 12, 2, 13a, b, c, 14a, b, c, 16a, b, c, 2, 19c, 20^{3, 15, 16, 17}, 34^{a, 3}; iv. 2^{4, 6}, 3¹, 4^c, 9¹⁴, 18^{8, 29}, 19^{15, 34, 46, 57}, 22^{b, 1, 2}, 23^c.}* *kaṁ, ii. 11².* *kena, i. 10¹.* *kassa, i. 23^d, 27^c; ii. 32^d, 40^b, 42⁹; iii. 8², 9^a; iv. 6^d.* *kie, iii. 9^a.* *ke ii. 42³⁰.*

किरण् ts. *a ray, beam,* ii. 29^d, 50^c; iii. 26^d.

किरात् [^{०८}] *a Kirāta; a dwarf,* iii. 34³.

किल् ts. *certainly, I think,* ii. 8^b.

किलकिल्- *to sound, jubilate, laugh.* *०lai,* ii. 34^b.

किलमद् see **मद्**.

किसलअ [^{०४}] *a young and tender shoot,* ii. 42^a.

कीदिस [^{०८६}] *of what kind,* i. 20³⁶; ii. 42²⁸; iii. 3⁶, 9³; iv. 19³².

कोस H. 3. 68. *why,* ii. 42²⁶.

कुगाम [^{०१४}] *a petty village or hamlet,* i. 18¹⁸.

कुङ्ग ts. *saffron,* i. 13^c, 16^a; ii. 8^a, 12^a; iii. 14^b, 15^d, 20³.

कुच्च [^{०२८}] *beard,* i. 20⁴⁰.

कुज्ज [^{०३३}] *humpbacked, crooked,* iii. 34⁸.

कुटिणी [^{०३५}] ts. *a bawd,* i. 18⁶, 34³⁴.

कुडिल [^{०३८}] *crooked, curled,* ii. 20⁸.

कुडम्ब [^{०३९}] *family, household, relationship,* i. 4¹², 34³¹.

कुरड़ल ts. *an ear-ring,* ii. 18⁴.

कुरड़लिभ [^{०४०}] *bowed, bent,* ii. 6^d.

कुन्त ts. *a lance,* iv. 9¹⁰.

कुन्तल ts. *the hair of the head,* ii. 41^b.

कुन्तल ts. *name of a country,* i. 12^b, 34⁸. *kuntali, a Kuntala woman,* i. 15^c.

कुन्दमाला ts. *name of a woman,* iv. 9¹⁰.

कुप् *to be angry.* *kuppadi,* ii. 47³. *kuppa,* i. 20^{5, 11}.

कुप्पासभ [^{०४८}] *a sort of bodice,* i. 13^b.

कुमरी [^{०४९}] *a girl,* ii. 22^a; iii. 17^c.

कुमारस्था [^{०५४}] *childhood, the age from 10 to 12,* iii. 16³.

कुम्भ ts. *a pitcher, water-pot, jar,* ii. 44^a.

कुम्भरड [^{०५५}] *a white gourd,* iv. 18⁸.

कुमुदमय [^{०५६}] *an epithet of Agastya,* i. 17^a.

कुरहङ्की [^{०५७}] *a deer-eyed woman,* ii. 3³.

कुरङ्गिआ [^{०५८}] *name of a woman, the confidential servant of Karpūra-mañjari,* iii. 19²; iv. 20⁶.

कुरल ts. *a lock of hair,* i. 15^c.

कुरवभ [^{०५९}] *a species of amaranth,* ii. 42³¹, 43^{a, 13}, 44^a, 45^a.

कुस्तुराअ- *to croon, grumble, growl.* °rā-
anto, iii. 2¹. °rāanti, i. 18¹⁵.

कुल ts. *family, herd, collection,* i. 11^a,
17^c, 19^c; ii. 2^d, 44^d.

कुलमया [°मार्ग] *the doctrine and practices*
of left-hand Gāktas, i. 22^b.

कुल्ला [°ल्ला] *a river, stream,* ii. 10^d.

कुवलभ [°ष] *the blue water-lily,* ii. 19^b,
38^b, 42^a.

कुसल [°शल] *skilful, clever,* i. 1^d.

कुसोलव [°शोलव] *an actor,* i. 4².

कुसुम ts. *a flower,* i. 4⁴, 16^b; ii. 6¹⁹, 21^c, 7^a,
21^a, 44^c, 45^b; iii. 1^d, 22^c, 24^a; iv.
18³⁶, 19⁶⁶, 21^b, 22^b.

कुसुमसर [°शर] *Cupid,* iii. 7^b; iv. 2^a.

कुसुमाअर [°कर] *the spring,* ii. 1^b.

कुसुमाउह [°युध] *Cupid,* ii. 35^b.

कुहर ts. *a cavity,* ii. 30^b; iii. 20^c.

कूर ts. *food, boiled rice,* i. 19^a.

कृ *to make, do, prepare. Caus., to cause*
to do. kūnai, ii. 31^c; iv. 8^d. ka-
redi, i. 20³³; iv. 18³⁶. kūnanti, i.
14^b; iv. 14^b, 15^b. karissam, ii.
10^b, 43²; iv. 2^d. kūna, iv. 20^e.
karedu, iv. 20^e, 10^c. kūnanto, ii.
50^a. kūnanta, i. 15^c; iii. 28^c. ku-
nāntāpā, ii. 46^b. kādum, ii. 6¹⁴.
kāūna, ii. 8^a. kadua, ii. 8³; iii.
5²; iv. 9⁷, 18¹¹, 19¹⁷. kijjai, ii. 27^c;
iii. 15^c. kariadi, i. 20²⁶. kijjau,
iii. 1^a. kariadu, i. 20⁴⁰, 25¹; ii.
43¹⁰, 50⁵; iv. 19¹⁹, 50¹, 21¹, 22¹. kaa,
iv. 17^a. kida, ii. 6¹⁵. kao, iii.
32^b. kidō, ii. 9¹; iv. 18²². kaam, ii.
47^b. kidām, i. 19^e; ii. 6², 11³, 4⁴,
47¹; iii. 30²; iv. 20². kae, ii. 10^d.

kide, ii. 42⁹, 10¹³. kidāo, iv. 9¹².
kaāī, ii. 19^a. karapijjam, i. 12².
kādavvā, i. 34³⁵. kādavvam, i.
24^c; ii. 29². kārio, ii. 15^b. kāri-
dam, iv. 18³⁰.

+ अलम to decorate. °kiam, i. 33^a. °ki-
dā, ii. 24².

काष *to draw, drag away, bend.* kād-
dhijjai, ii. 29^b. kāddhia, i. 32^c.
kāddhidāo, iii. 4³.

+ आ to draw, pull, snatch. āaddhia,
i. 29^b.

कृ *to spread, scatter.* kirai, iii. 20^b.
kirantā, iii. 28^b.

केअअ fem. केअई [°तक] *name of a plant,*
i. 29^b; ii. 7^a; iv. 21^b, 22^b.

केआरिआ [°दारिका] *a meadow,* iii. 20³.

केदाहै [°तकी] *name of a plant,* ii. 6¹⁹, 20²¹, 21²².

केलि ts. *play, sport, amorous sport,* i.
24^d, 26^c; iii. 20³, 23^b, 31^b; iv. 2⁶, 9¹¹.

केलिआर [°काट] *causing pastime,* i. 14².

केलिकाणण [°नन] *a pleasure-park,* ii. 22^b.

केलिभवण [°न] *a pleasure-house,* iv. 19^a.

केलिबद्दो [°तो] *name of a woman,* iv. 9¹².

केलिविमाण [°न] *a pleasure-palace,* iv. 9¹⁸.

केलिसभण [°शयन] *a pleasure-couch,* iii.
27^c.

केलिसेज्जा [°श्यामा] *the same,* iii. 3^a.

केवल ts. *only,* i. 6^b, 24^c; ii. 28².

केस [°श] *hair,* i. 26^b.

केसर ts. *the filament of a flower, fibre;*
the Bakula tree, iii. 1^d, 24^a, 25^c.

कोअरड [°दरड] *a bow,* i. 16³; iii. 30^b.

कोइल [°किल] *the cuckoo,* i. 18^c; iii. 31^b.

कोउहल्ल [कोत्तुहल] *desire, curiosity,* ii.
38^a; iv. 18^a.

कोऽहन् *the same*, ii. 49^a.

कोऽदि [°टि] *ten millions*, iii. 5^b, 3.

कोऽहु HD. 2. 33. *desire, curiosity*, ii. 37^b; iii. 3^c.

कोदुभधर [कौतुकधर] *a pleasure-house*, iv. 18³².

कोमल *ts. tender, soft*, ii. 10^c; iii. 33^a.

कोल [*की*] *belonging to the left-hand* Çäktas, i. 23^d.

कोलाहल *ts. a loud and confused noise*, iii. 34^c.

कोस [°श] *membrum virile*, i. 20²⁸.

क्षु, हु, *after a and anusvāra* खु [खलु] *indeed, methinks.* kkhu, i. 20⁴³; iv. 2⁴. hu, i. 4⁶, 20³⁸, 34^{b, 17, 18}; ii. 42^{a, b}, 48^b; iii. 9^b; iv. 2^a, 18³⁶. khu, i. 5²; ii. 0⁵, 6⁶, 10²; iii. 3^d.

क्षम *intens. Caus., to cause to go.* cañ-kamio, ii. 18^b.

+ अति *to pass.* adikkanta, iv. 18¹¹.

+ आ *to attack, subdue.* akkanta, i. 14².

+ निस *to go away, to leave.* nikamamha, iii. 22⁹.

की *to buy.* kiñido, iii. 4⁵. kinidā, i. 34¹⁵.

+ वि *to sell.* vikkiñjadi, i. 18¹⁸. vik-kinidā, iii. 5³.

क्षम *to be tired out, exhausted.* kilam-māmi, iii. 19². kilammantī, iii. 20³. kilanto, iii. 8¹.

क्षय *to boil.* kadhia, ii. 6^b. kadhida, iii. 20³.

क्षत्र+प *Caus., to wash, wipe away.* pakkhalido, iii. 3⁹.

क्षिप *to throw, cast.* khivanti, iv. 13^a.

खथ [चत] *hurt, torn, broken; a wound,* i. 28^a; ii. 11^b.

खग [°हग] *a sword*, iv. 9¹¹.

खज्ज to limp, halt. khañjia, i. 21^c.

खहङ्गिआ HD. 2. 71. *a side-door, back-door*, iii. 20¹¹.

खडिआ [°टिका] *chalk*, iii. 33^a.

खण्ण [चण] *an instant, moment*, ii. 3², 40³, 41⁶, 47⁴; iv. 9^b, 18³².

खण्ड- *to break, cut, crush.* khañdis-sam, i. 20¹⁶. khañdijjai, iv. 3⁴. khañdaantā, i. 15^b.

खण्ड *ts. a piece, part*, i. 23^c.

खण्डणा [°ना] *breaking, cutting, frustrating*, ii. 27^d; iv. 3^b.

खलखण्ड *a kind of cake? jest, joke?* (K, kalikhanda apüpaviçeşah, N, de-çyām khađikhandaçabdah kridā-vacakah), i. 34¹⁵.

खाद *to eat.* khajjae, i. 23^b.

खाम [चाम] *thin, emaciated*, ii. 6¹⁰.

खार [चार] *salt*, ii. 11^b.

खिल [°च] *afflicted, tired*, i. 20^a.

खिल्ल see छिप.

खु see क्षु.

खुट्ट H. 4. 116. *to fall short*, ii. 4^a.

खुर [चर] *a razor*, iv. 3^d.

खेल *to play, move to and fro.* khe-lanti, iv. 11^b.

गंधा [गगन] *the sky*, ii. 30^b, 47⁴; iii. 20¹⁵. गंधा *ts. the Ganges*, i. 4^a; iii. 3⁹.

गण *ts. a flock, multitude; certain demi-gods who are the attendants of Civa*, i. 25^c, 33^a; ii. 28^c; iv. 19⁶⁵, 22^c.

गण्याणा [०न] *counting*, ii. 37^b.

गण्याणा [०ना] *regard*. kā g., *what need we say of*, iii. 1^b.

गणिठ [गणिष्ठ] *a knot, tie*, i. 15^d, 20⁴³; iii. 9^{a, 2}; iv. 20¹².

गणिठवस्तु [गणिष्ठपर्ण] *name of a fragrant shrub, according to P = Tabernaemontana coronaria*, iii. 20³.

गणड ts. *the cheek*, i. 15^a, 16^a; ii. 37^a; iii. 34^b.

गणहूस [०ष] *a mouthful, handful*, iii. 20².

गत्त [गात्र] *a limb, body*, ii. 27^b; iii. 22¹.

गन्ध ts. *smell, odor*, ii. 6¹⁹.

गन्धतेल्ल [०तैल] *a fragrant oil*, i. 13^a.

गन्धहरिणा ts. *the musk-deer*, iii. 20³.

गठम [०भ॒] *womb, belly, interior*, i. 34¹⁷; iii. 31^{5, 18}, 4¹; iv. 21^b.

गठधर [०भ॒गह] *inner apartment*, iii. 22¹.

गम to go, pass. gacchāmi, iii. 3¹⁵, 34²; gacchānti, iv. 9^b. gaccha, i. 20^{23, 25}; ii. 42²³. gacchamha, iii. 22⁶. gamissām, i. 34³⁸; ii. 50³; iv. 19^{37, 47}. gamissāmo, i. 36¹. gao, iii. 25^d. gado, iii. 3¹⁴, 5². gañ, i. 33^c. gadā, i. 18¹⁵, 20^{33, 25}; iv. 9², 19²². gañām, i. 35^b; iii. 3^{a, d}. gadām, ii. 1³, 11²; iii. 4¹, 12². gadāe, iv. 20³. gae, i. 14^a, 35^c. gade, iii. 3¹⁴, 8⁴; iv. 18³². gadua, iv. 18⁴, 19²⁴.

+ अनु to accompany. añugaa, iv. 11^b. añugadā, ii. 28².

+ अव to know, learn. avagamia, iii. 34^{5, 7}.

+ आ to come. ãacchasi, ii. 42²³. ãacchadi, ii. 41⁸; iii. 34⁷. ãaccha, iii. 34⁵. ãacchadha, iv. 19^{39, 57}.

ãgamissām, i. 20³⁸; iv. 19¹⁸. ãgamissadi, iv. 18³¹. ãgantavvam, iv. 19²⁵. ãado, iv. 19⁶⁰. ãadā, ii. 6^{14, 17}, 42²; iv. 19¹⁷. ãgadām, i. 18⁴; iii. 34⁷.

+ उद् to rise, ascend. ugga, iii. 1^c.

+ निस् to come out, part. niggacchadi, iv. 19². nigaam, iii. 20^c.

+ सम् to join, meet. samgada, iii. 3¹⁴.

गम ts. *going away*, iv. 7^d.

गमणा [०न] *going, motion*, iii. 23^b.

गम्भीर ts. *deep, solemn*, i. 28³.

गरल ts. *poison*, ii. 11^a.

गल् to drop, fall. Caus., to pour out, filter, strain. galanti, ii. 9^b. gāliassa, i. 19^c.

+ वि to vanish, disappear. vialida, ii. 6¹⁰.

गलिकबल्ल [०बलौवर्दे] HD. 6. 91. a strong but lazy bull, i. 20²⁹.

गव्य [०व्य] *pride*, i. 19⁵.

गाठ ts. *strong, vehement, intense*, i. 19⁵, 20⁴³; ii. 45^a; iii. 20³; iv. 1^a.

गिम्ब [योग्म] *summer*, ii. 41⁵; iv. 1^a, 4^c.

गिरा [गिर] *speech, voice, words*, ii. 29^c.

गिरिंद्र ts. *a mountain*, i. 20^a.

गिरिंद्र [०रोन्द्र] *the king of mountains, Himavant, the father of Pārvatī*, i. 3^b.

गिरिसि [०श] Civa, i. 3^b; iii. 29^a.

गिरिसुआ [०ता] Pārvatī, i. 4^d.

गोङ्ग [०ग्नि] *song, singing*, iv. 17^a.

गुण ts. *quality, virtue; thread, string, cord*, i. 10^b, 20⁴³, 33^a; ii. 2^b, 4^a, 26^b, 27^c, 28^c; iii. 8⁵; iv. 19⁶⁵, 22^c, 24^a.

गुम्फ see गुम्फः.

गुम्फः to string, tie, arrange. gumphedi, i. 4^a. gumphantā, i. 15^d. guttha, iii. 2^a, 5^b.

गुरु ts. a teacher, spiritual preceptor, i. 5^b, 22^c; iv. 18¹², 21, 25.

गुह to hide. gūḍha, ii. 21^a.

+उप to embrace. uvagūḍho, ii. 45^a.

गृ+समुद् to throw out, put forth. sa-muggirai, ii. 45^b.

गोअ [°य] song, iii. 14^a.

गेज्जा [गात्ता] what can be grasped, i. 30^a; iii. 19^b.

गेरिआ [गेरिका] red chalk, iii. 18^b.

गोहिणी [गृ] wife, i. 11^a; iii. 15^a.

गै to sing. gāanta, i. 21^a.

गोअर [°चर] range of the organs of sense, grip, hold, influence, iv. 2^a, 20^b.

गोटु [°छो] conversation, i. 20³⁶.

गोर [गौर] white, yellowish, iii. 34^b.

गोरक्ष the same, iii. 31^a.

गोरक्ष [गौराक्ष] fem. ḡngī, having a pale-red body, i. 20⁹.

गोरी [गौं] Pūrvatī, i. 28^c; ii. 6²⁵; iv. 18¹¹.

गोवध [°एक] a cow-herd, i. 21^a.

घह to seize, take. gēnha, iv. 20¹³. ghet-tūṇa, i. 12³. gēnhiā, iv. 19¹⁸, 39, 57.

घट Caus., to join, accomplish, form. ghaḍei, iii. 17^c. aghaḍia, i. 2^b.

+उद Caus., to open. ugghāḍijjanti, i. 36^a.

+सम to be united, joined. samghaḍai, iii. 9^a. sainghaḍide, i. 18⁸.

घट् to rub. ghaṭtedi, i. 4^c.

घटणा, णा [घटन, °ना] forming, joining;

चण contact; coining, stamping, ii. 37^a, 41^a; iii. 10^a; iv. 9^a.

चण [°न] 1. compact, dense, strong, i. 13^c, 27^b, 29^d; ii. 6¹⁰, 12^a; iii. 20³; iv. 6^c, 8^a. 2. a cloud, iii. 4^a.

चणसार [चन] camphor, ii. 21^a.

चणसारमज्जर्ते [चन] name of a woman, synonymous with Karpūramanjari, iv. 18¹⁹, 28, 19⁴⁶, 20⁶, 16.

चणटा ts. a bell, ii. 31^b.

घम्म [°र्म] heat, warmth, ii. 6¹⁰; iii. 20³.

घर H. 2. 144. a house, i. 14^c, 18², 20³⁴; ii. 2^d; iv. 1^b, 18³.

घरटु ts. a grinding-stone, iii. 30^a.

घरिणी [रहिणी] a wife, i. 19⁷, 34¹¹; ii. 8^b; iii. 15^a; iv. 18²⁰.

घल्ल H. 4. 334. to throw, cast. ghali-sam, i. 20³¹.

घुसिया [°सण] saffron, ii. 37^a.

घेन्तूण see घह.

घ see अ.

घभ [°य] collection, heap, mass, i. 26^b; ii. 50^c.

घउच्छिह् [घतुष्विधि] of four kind, fourfold, ii. 1^d.

घउस्सठूं [घतुष्पटि] sixty-four, iii. 4^a.

घओर [घकोर] the Greek partridge (said to feed on moonbeams), i. 1^d.

घङ् [घक] a wheel, ii. 18^b, 23^c, 34^a.

घङ्गल HD. 3. 20. round, ii. 34^a.

घङ्गवटि- [घकवर्त्तन] an emperor, i. 12^a; iii. 15^a; iv. 18²⁰, 22, 23^c.

घङ्गवाख [घकवाक] ruddy goose, ii. 8^b, 50^c.

घङ्गाभार [घकाकार] wheel-like, ii. 23^c; iii. 19^c.

चक्षु [चक्षस्] *an eye*, ii. 5^a.

चक्रम्- *see* क्रम.

चक्रमण [चक्रमङ्] *going, walking*, i. 27^d.

चह H. 3. 1. *beautiful*, i. 31^b, 33^a; ii.

25^a, 28^b; iv. 13^b.

चहनण *beauty*, i. 14², 20³; iii. 9^c, 16².

चहिम्- H. 1. 35; 2. 154. *beauty*, ii. 24^d,

26^c; iii. 6^a, 13^b.

चह्या [चर्चा] *smearing, anointing*, i. 20^c.

चञ्चल ts. *trembling, tremulous*, ii. 41^c.

चञ्चुर ts. *waddling*, iii. 23^a.

चट्टि- *licking*, cp. Marāthī cātāneṁ, i. 20²⁸.

चह H. 4. 206. *to rise, increase*. cādādi, iii. 16^a.

चहड ts. *wild, impetuous, angry*, i. 17^d, 23^a; ii. 10^b.

चहडंसु [चरणडांसु] *the sun*, i. 35^a.

चहडवाल [°पाल] *name of a king*, i. 12^a.

चहडसेण [°न] *name of a king*, iv. 18¹⁸.

चहिडम्- H. 2. 154. *impetuosity*, i. 16³.

चदुत्यो [चतुर्थी] *the fourth day (e. g., of a lunar fortnight)*, ii. 6²³, 29⁵.

चदुहसी [चतुर्दशी] *the fourteenth day of a lunar fortnight*, iv. 18¹¹.

चदुर [चतुर] *skilful, conversant with*, i. 7¹.

चदुत्सरण *skill, loveliness*, i. 20¹.

चदुस्सटि [चतुःषष्ठि] *sixty-four*, iii. 4⁴.

चन्द [चन्द्र] *the moon*, i. 32^b; ii. 5^b, 6¹⁰,

27^b, 29^{13, 19, 21}, 43⁵; iii. 16^b, 24²,

25^d, 26¹, 29^b, 30^a; iv. 19⁶⁴.

चन्दण [°न] *sandal*, i. 14^b, 17^b, 20⁹; ii.

10^a, 11^a; iii. 20^d, 28^b; iv. 5^c, 6^c,

8^a.

चन्दणलेहा [°नलेखा] *name of a woman*, iv. 9⁹.

चन्दिआ [चन्दिका] *moonlight*, iv. 19⁶⁴.

चम्प H. 4. 395. *to compress, squeeze*. campiamī (*P* translates pīḍitamī), ii. 33^a.

चम्पअ [°क] *name of a tree and its flowers*, i. 14², 16^a, 34³⁹; ii. 42^b; iii. 1^a, 22^b, 30^b.

चम्पां ts. *name of a town, Campā*, i. 14².

चम्प- [चर्मन्] *skin*, i. 23^c.

चम्पटि [चर्मयटि] *a whip*. cammatṭhiā-
anto, *looking like a whip*, ii. 39^b.

चर+सम Caus., *to communicate*. sam-
cārentā, ii. 2^c.

चरिति [°त] *acting, behaviour, acts*, ii. 40^a.

चल to stir, move; *to get loose*. caliā,
ii. 1^a. caliamī, i. 27^d.

चलति ts. *tremulous, rolling*, ii. 5^a; iv.
16^b.

चलण [°रण] *a foot*, i. 20³⁴; ii. 13^a, 33^a,
42^a, 43^a.

चलणा [°न] *moving, shaking*, i. 36^c.

चल्लि [चारी] *the motion of the feet in
the dance*, iv. 12^b, 16^b.

चवल [°पल] *unsteady, wavering*, i. 15^a;
ii. 49^a.

चसां [°धक] *a drinking-vessel*, iv. 19^b.

चामर ts. *a chowry, fan*, ii. 31^a; iv.
9^a.

चासुयडा ts. *a terrific form of Durgā*,
iv. 18^{30, 38}, 19¹².

चारि- [°रिन] *wandering, moving*, iv. 2⁶.

चारू ts. *lovely*, i. 16³.

चाव [°य] *a bow*, ii. 6^d; iv. 14^a, 19⁶⁴.

चाहुआण [°वान] the Cāuhan family, i. 11 ^a .	चोरअ [°क] a thief, robber, iii. 31 ^a .
चि+उद् to gather, arrange. uccinēdi, i. 4 ^b .	चोल ts. name of a country, i. 15 ^b .
चिअ see चेअ.	च्च see चेअ.
चित् ts. mind, heart, ii. 40 ^{b, 2} , 49 ^a ; iii. 11 ^d , 12 ² ; iv. 9 ^c , 20 ^c .	चूल्ल HD. 3. 24. clever, i. 1 ^c , 5 ⁷ ; iii. 9 ² .
चित् [°च] 1. bright, variegated, spotted, iv. 9 ¹² . 2. a picture, i. 27 ^c , 30 ^d ; ii. 4 ^a .	कटुओ [षष्ठक] the sixth, iii. 18 ^d .
चित्तभार [°चकर] a painter, ii. 40 ^b .	छडा [°टा] mass, lustre, splendor, flash, i. 29 ^a ; ii. 32 ^a ; iii. 20 ^a .
चित्तभित्ति [चित्र°] a painted wall, a wall-picture, i. 36 ^a .	छत् [°च] a parasol, umbrella, ii. 29 ^d .
चित्तलेहा [चित्रलेखा] name of a woman, iv. 9 ⁹ .	छद्+प to hide, conceal. pacchānti, i. 33 ^b .
चित्ता [°चा] the fourteenth lunar mansion, iii. 3 ¹⁴ .	छप्पअ [षष्ठपद] a bee, ii. 2 ^b .
चिर long. cirām, for a long time, ii. 4 ^d . cirāa, at last, iii. 23 ^b .	छमुह [षष्ठमुख] a name of Kārttikeya, i. 3 ^a .
चिराइ- [°य-] to tarry. cirāadi, ii. 6 ² .	छमासिअ [षष्ठमासिक] weighing six māsa, ii. 17 ^a ; iii. 20 ³ .
चिह्न H. 1. 186. the hair of the head, ii. 21 ^a .	छल ts. deception, guise, semblance, ii. 35 ^a ; iii. 32 ^b .
चुम्ब् to kiss. cumbia, i. 17 ^d .	छल- to deceive, cheat. chalidā, ii. 29 ¹⁰ .
चुम्बणा [°न] kissing, i. 2 ^a .	छवि ts. color, splendor, shimmer, i. 29 ^b ; ii. 47 ^b , 50 ^c ; iv. 5 ^a .
चूडामणि ts. a crest-jewel; best, excellent, i. 5 ^b . ottāna [°त्वा], i. 20 ³ .	छाआ [°या] reflection, light, ii. 6 ¹⁰ ; iii. 1 ^c .
चूर्ण् to crush. cūraissam, i. 20 ²⁰ . cūriadu, i. 20 ²⁷ .	छुर् to cover, smear, envelop. churia, iv. 5 ^a . churio, i. 29 ^d .
चूलिआ [°का] top-knot, iv. 2 ⁴ .	कुरुण ts. smearing, anointing, iii. 28 ^a .
चेअ, चिअ, च्च H. 2. 184. restrictive or strengthening particle; used with tad (like tad eva) to mean 'the same'; i. 8 ^a , 21 ^d ; iii. 11 ^d , 19 ^d .	कुहा [कथु] hunger, iii. 8 ¹ .
चेडिआ [टिका] a female slave or servant, i. 20 ^{20, 26} .	छेअ [°क] clever, ii. 26 ^c ; iii. 6 ^b .
चेत् [चित्र] a lunar month, March-April, i. 17 ^d , 18 ^d .	छेत् [चेत्र] field, width, i. 30 ^c .
	छोल्ल H. 4. 395. to cleanse, rub. cholanti, i. 14 ^a .
	ज see यद्.
	जअ [°य] conquest, triumph, iv. 20 ^a .
	जअ- [जगत्] the world, iii. 12 ^c , 17 ^a .
	जअणा [°यन] subduing, ii. 41 ^d .
	जइ [यदि] if, ii. 47 ³ , 48 ^a ; iii. 12 ² , 15 ^c , 33 ^a ; iv. 2 ¹⁰ , 3 ¹ , 18 ¹⁴ .

जाह- [जथिन्] *fem.* °inī, *conquering, vanquishing*, ii. 41^b.

जाहज [यत्त] *one of a class of demigods*, i. 25^c.

जाहम ts. *moving*, iv. 18^a.

जाह्वा [जात्य] *noble, well-born, genuine*, i. 14², 32^a; ii. 19^a, 25^b; iii. 1^b.

जाहजर [जर्जर] *old, decayed*, iv. 4^d.

जाहा [°न्] *people, man; common people*, i. 4², 18^a, 21⁵, 34⁸; ii. 3^a, 6¹⁷, 28^b, 31^d, 40², 41^d, 47^d; iii. 12^c, 15^a, 27^d, 28^b; iv. 2^b, ², 9^a, 14^b, 24^a.

जाहया [°नन्] *fem.* °nī, *producing, causing; fem. a mother*, i. 26^d; iv. 9^d.

जाता [यात्रा] *festival, procession*, ii. 44^d.

जादो [यत्स] *from whence, from which time; because*, i. 4³, 12³, ⁹, 18¹⁸, 19⁷, 20¹³, 31², 34³¹, ³²; ii. 6⁶, 42²³; iv. 1¹, 3², 20¹⁶, 22³.

जाधा [यथा] *as, as follows*, i. 7², 8⁴, 13², 16⁴; ii. 26¹, 42³³; iv. 18⁷, ²⁰. See जाहू.

जाधिच्छं [यथे] *at will*, i. 16³; iii. 3¹¹. Cp. जाहिच्छं.

जान to be produced, be, become, happen. Caus., to produce. jāo, i. 29^d; ii. 50^d. jāā, i. 20^d, 35^c; ii. 1^d, 3^d; iii. 28^d. jāām, i. 16^a. jāde, ii. 42²¹. jania, i. 2^a; ii. 19^a, 32^c.

+ सम to grow, become. samjāā, iii. 25^b; iv. 23^e.

जान्त [यन्त] *an instrument, machine*, iv. 13^a. jjala, *an artificial stream of water, showerbath*, iv. 10^b. •dhārā, *the same*, iii. 20^c.

जाम्बिक [जल्पित] *speech, murmur*, ii. 2^b.

जार [ज्वर] *fever*, ii. 42⁵.

जारठ [°ठ] *hard, solid, iv. 2^b*. jaradhā-māna, *growing old, ripe, matured, ii. 1⁵*.

जाल ts. *water*, i. 4^a; ii. 11^c, 24^c, ³, 30^b; iii. 3¹⁷, ¹⁸, 20^c.

जालज्जलि [जला] *a libation of water presented to the manes of a deceased person*, ii. 5^d, 42²¹.

जालहर [°धर] *a cloud*, iii. 3¹¹, 28^d.

जाल्पु to speak, talk. jampanta, iii. 27^c.

जालग्निअन्तर [°निकान्तर] *the tiring-room*, i. 12³.

जाह [यथा] *as, that*, i. 34^a, ^b, ^c; ii. 44^d; iv. 20^b. jahā, *the same*, i. 34^d. See जाधा.

जाहि [यत्] H. 3. 60. where, i. 20²³, 25, 26, 33.

जाहिच्छं [यथे] *at will*, ii. 22^a. See जाधिच्छं.

जामिराणी [यामिनी] *night*, ii. 29^d, 41⁵; iv. 4^c.

जाव [यावत्] *as far as, till, in the meantime*, ii. 41⁶; iii. 34⁹.

जि to conquer, surpass, curb, restrain, be victorious. jaai, i. 4^d; iii. 18^d, 30^b; iv. 19^b. jaa, i. 14². jaadu, ii. 6¹²; iv. 9¹⁶, 18⁶. jia; iii. 4^a. jido, iii. 2¹.

+ निस to conquer. nijjida, i. 14².

+ विनिस to conquer, defeat. vinijjia, i. 13^d.

जीव to live. jivadha, i. 20⁴¹.

जीव ts. life, soul, i. 35^a.

जीविअ [°त्] life, ii. 9^d.

जीहा [जिह्वा] tongue, ii. 47⁵.

जुझ [युज] a pair, couple, i. 26^a; ii. 13^a, 18, 33^a, 37^a.

जुझ- [युखन्] young, ii. 41^d.

जुझल [युगल] a pair, couple, i. 20³¹; ii. 6²⁴, 7^b, 13^b, 16^a.

জুভলভ [যুগলক] *the same*, ii. 14^a.

জুজ্জ্ব [যুজ্জ্ব] *see* মল্লজুজ্জ্ব.

জুৰু [জৌরু] *old, wasted, decayed*, ii. 29¹¹; iii. 28^c.

জুহিটির [যুধিষ্ঠির] *name of the eldest Pāndava prince. His eldest brother, the son of Kuntī, was Karṇa, which word means also ear*, i. 20¹⁵.

জেটু [জ্যেষ্ঠ] *eldest*, i. 20¹⁵, 34²⁵; ii. 10², 4.

জেতিভ H. 2. 157. *so much as*, i. 7^b.

জৈব [ঐব] H. 4. 280. *a particle used to strengthen the sense, just, quite. If anusvāra or ā, ī, ū precedes, we find the form jeva; otherwise, jjeva. jeva, i. 5^a, 7¹, 16⁴, 20⁴, 6²⁰, 34³⁴; ii. 6²⁵, 24³; iii. 22⁶, 34⁷; iv. 19⁵⁰. jjeva, i. 8³, 20³⁴; ii. 1², 9¹, 45¹; iii. 22⁹, 34⁹; iv. 19⁶, 24, 60.*

জোড়ানো [যোগিনো] *a witch, sorceress*, iv. 17^b.

জোর্দসর [যোগস্বর] *a sorcerer*, i. 26^d, 28⁵; iv. 18¹², 19²⁵.

জোগ [যোগ্য] *fit, appropriate*, i. 19²; ii. 5^d, 23^a; iv. 2³.

জোরাহা [জ্যোত্স্না] *moonlight*, i. 1^d, 4^c, 29^c; ii. 11^a, 30^b; iii. 7^a, 25^b, 28^b.

জোক্ষণা [যোবন] *youth*, iii. 17^b, 18^c.

জ্ঞা *to know*: jāñāsi, i. 18¹⁶; ii. 42¹⁶, 17, 47^{1, 2}. jāñāi, i. 35^b. jāñādi, i. 32²; iii. 34⁹. jāñimo, iii. 12^d. jāñanti, ii. 49². jāpa, i. 34¹; ii. 43¹². jāñe, i. 22²; iii. 3^a, 7, 15, 15^c. jāñiadi, i. 28².

+জা *to order, command*. āñavedi, i. 19⁸, 34³⁶. āñavedu, i. 4¹⁶.

+ চি *to communicate, speak, tell*. viñnavēdi, iv. 9¹⁷, 18⁷. viñnavēdum, iv. 9¹⁴, 18²⁴. viñnaviadi, ii. 28¹; iv. 18¹⁰, 19¹⁷. viñnatto, iv. 18¹². viñnattam, iv. 18¹⁵. viñnāvidam, iv. 18⁴.

জ্বল *to burn, be hot*. jalai, ii. 11^c; iii. 20^c.

+জ্ব *Caus., to make illustrious*. ujjaledi, i. 19⁷.

জ্বণজ্বণ ts. *a jingling sound*, iv. 17^a.

জ্বণজ্বণ- *to sound, jingle*. ḡnanta, ii. 32^a.

জ্বতি [জ্বিটতি] *quickly, suddenly, at once*, i. 20^d, 36^b; ii. 38^a; iii. 3^c. Cp. তহত্তি.

জ্বর+ঘ H. 4. 173. *Caus., to cause to drop, ooze*. pajjharāvedi, iv. 18³⁶.

জ্বাণ [জ্ব্যান] *meditation, contemplation*, i. 22^a, 24^b, 34²⁷; ii. 4^d; iv. 19⁵⁵.

ঢাপ্পা HD. 4. 2. *gaping, large, uneven*, i. 20⁴⁰.

ঢিক্কিদ HD. 4. 3. *adorned with a tilaka or mark made with sandal wood or unguents*, ii. 11⁵.

ঢেপ্টা 1. *a scar, see bhamaratentā*. 2. HD. 4. 3. *a gambling-place*. tentakarālā, *terrible in the gambling-places or a Durgā of the gambling-places (K, urahkinopala-kṣitacandikā)*, i. 18⁸, 20²⁸.

ঢকুর ts. *a lord, chief*, iii. 8¹.

ठाण [स्थान] place; tone, modulation, i. 4⁷, 20¹⁰; ii. 1^a; iv. 19²², 24.

डन्जन्त see दहूः.

डम्ब+वि to cheat, deceive, mock. vi-dambedi, iii. 8¹.

डम्बर ts. mass, show, pomp, empty noise, i. 2^a; iii. 12^a, 13^b.

डिम्ब ts. a young child, i. 30^a.

डो+उद् to fly up. udđino, iv. 2¹¹.

ठिल्ल [शिथिल] loose, relaxed, careless, i. 13^c; iii. 3^c.

णा [न] not, i. 6^b, 8¹, 13^a, b, 18¹⁶, 18¹⁸, 20⁴, 7, 8, 9, 14, 20, 38, 22^a, 25^d, 27^c, 30^d, 34^a, b, c, 17, 18¹; ii. 1^a, 4^a, d, 6^b, 8^d, 10⁵, 16^b, 24⁴, 26^d, 28^d, 32^d, 40^b, 42¹⁶, 17, 23²³, 47¹, 3, 49²; iii. 8^a, 9^b, 14^c, 15^b, 16^d, 20^d, 22^b, 34²; iv. 2², 10, 3^d, 9^c, 18³⁰, 19², 9¹, 20⁸.

णाभण [नयन] eye, i. 20³⁶, 34^e; ii. 6^a, 19^a, 21^a, b, 38^a, 40², 42^a; iii. 20¹⁷; iv. 20^b.

णाभर [नगर] a town, i. 25⁵; ii. 30^a; iii. 5².

णाभरी [नगरी] the same, ii. 3^b.

णं H. 4. 283. surely (as used half questioningly), i. 29^c, 34²⁰; ii. 47².

णारुत्त [नक्षत्र] a lunar mansion, i. 20¹⁶, 31¹; iii. 3¹⁴.

णच्चण [नर्तन] dancing, iv. 17^b.

णच्चणी [नर्तनी] a female dancer, i. 16³; iv. 11^a.

णच्चिद् [नर्तित] dancing, iii. 22³.

णट [नृत्य] dancing, acting, i. 4², 16²; ii. 15^b; iii. 14^a.

णटावअ [नर्तपक] causing to dance, move, shake, i. 16³, 17^c.

णइ+वि H. 4. 150. to confuse, mystify, delude. viṇadida, iv. 19⁵³.

णाडी [नटी] an actress, courtesan, ii. 28^a.

णन्दिउडू [नन्दिवृक्ष] name of a poet, i. 20²⁰.

णन्दिणी [नन्दिनी] a daughter, i. 12⁸.

णरवद्व [नरवति] a king, ii. 35^b.

णारिन्द्र [नरेन्द्र] the same, i. 12³.

णालिया [नलिन] a lotus flower, i. 27^a.

णालिणी [नलिनी] a lotus plant, a pond abounding in lotuses, i. 35^d; iii. 19².

णव [नव] new, i. 32^a; ii. 2^c, 19^b, 41^a, 42^b, 44^a; iii. 1^c, 4^b, 24^a, 25^b, 30^b; iv. 7^c, 9^a, 22^a.

णह- [नभस] the sky, iii. 7^a, 29^a. na-haddhe [nabho'rdhe] in the midst of the sky, i. 25^b.

णहभल [नभस्त्र] the sky, iii. 26^d.

णाभलआ [नागलता] Piper betle, iv. 5^a.

णाडिआ [नाटिका] a short or light domestic comedy in four acts, such as the Ratnāvalī, i. 6^a.

णाया [नाना] manifold, various, ii. 3^b.

णाम [नाम] name; by name; indeed, i. 25⁵, 34⁸, 11¹; ii. 26^a; iii. 1^b, 5²; iv. 9¹⁴, 18¹⁸.

णामन्तर [नामां] another name, iv. 20¹⁶.

णामहेअ [नामधेय] name, i. 20¹⁵, 16, 31¹; iii. 3¹⁸; iv. 9⁸, 9, 10, 11, 12.

णारात्र [नाराच] an iron staff on the goldsmith's scales, i. 20¹³.

णारिङ् [नारङ्ग] an orange, ii. 50^d.

णाल [नाल] a lotus-stalk, ii. 16^a.

णावा [नौ] a ship, iv. 20³.

शास [च्यास] *a deposit, pledge of love,* i. 3^a.

शाह [नाथ] *lord, husband,* i. 35^c.

शाहि [नाभि] *the navel,* i. 34^b; ii. 24^a.

शिअ [निज] *own, one's own,* i. 19^a, 20³⁴, 33^a, 34³⁵; ii. 28^b, 43^b; iii. 20¹⁶, 32^b; iv. 19¹⁷.

शिअंसण HD. 4. 38. *a garment, cloth,* iii. 15^d.

शिअडिअ [निकटिक] *near, at hand,* ii. 41^b.

शिअत्य *see वस + नि.*

शिअम्ब [नित] *the buttocks, the circumference of the hips,* ii. 1^a, 15^a, 24^b; iii. 19^c.

शिअम्बिणी [नितम्बिणी] *a woman with large and handsome hips,* ii. 26^b; iii. 13^c.

शिअर [निकर] *a multitude, collection,* ii. 17^b, 45^b.

शिअरा [निपुण] *clever, skilful, careful,* ii. 40^b; iv. 3ⁱ.

शिएङ् H. 4. 181; 3. 56. *to see,* i. 34^b.

शिओअ [नियोग] *injunction, command,* ii. 28^a.

शिक्कज्ञ [निष्ठा०] *stainless,* i. 10^b.

शिच्च [नित्य] *continual, perpetual, constant; always,* i. 2^b, 33^d; ii. 10^d, 46^b; iv. 22^d.

शिडाल [ललाट] H. 1. 47, 257. *the forehead,* ii. 20^a.

शितल [निस्तल] *round, globular,* iii. 4^b.

शिदाह [निदाघ] *heat, summer,* iv. 3^c, 5^d, 6^d.

शिहा [निद्रा] *sleep,* ii. 50^a; iii. 3^d.

शिन्दिइज्ज [निवनीय] *worthy of blame,* i. 20⁷.

शिष्ट H.D. 4. 31. *abundant, exceeding; very much,* i. 17^c. Cp. Marāthī nipaṭa or nippaṭa.

शिबन्धण [निवन्धन] *causing,* iii. 24^a.

शिबर [निर्भर] *vehement(ly), exceedingly; close; full of;* ii. 44^b; iii. 7^a, ^c; iv. 19¹⁶.

शिबरराज [निर्भरराज] *another name of Mahendrapāla,* i. 9^a.

शिमित्त [निं०] *cause, motive; at the end of a compound, in order to, for the sake of,* i. 12^a, 34³⁸; ii. 42¹²; iii. 16^c; iv. 9⁹, 18¹².

शिमवण [निर्माण] cp. H. 4. 19. *building, forming,* iii. 17^b.

शिरक्कर [निरक्तर] *without letters, illiterate,* i. 20¹³.

शिरन्तर [नि०] *uninterrupted,* iv. 8^b.

शिरिक्कणिज्ज [निरोक्तणोय] *what can be seen,* ii. 47^d.

शिरिक्किवअ [निरोक्ति॒] *look,* ii. 6^c.

शिल्लक्क्षण [निर्लक्षण] *undistinguished, unimportant,* i. 18^c.

शिवडिअ *see पत + नि.*

शिवारण [नि०] *preventing, warding off,* iii. 8^b.

शिविड [निविड] *close, compact,* ii. 24^c.

शिवेदअ [निवेदक] *telling, indicating,* ii. 8³.

शिवेश [निवेश] *entrance; expanse, con-tour,* i. 36^a; iii. 7^d, 21^b.

शिव्वह H. 4. 62. *to become clear.* निव-वाढाई, i. 19⁷.

शिव्विघ्य [निविघ्य] *without hindrance,* iv. 19⁵⁶.

शिसग [निसर्ग] *nature,* i. 31^b; ii. 25^a.

शिसा [निशा] *night; by night,* ii. 9^a; iv. 3^a.

गिरावर [निश्चाचर] *fem.* °ri, *a fiend, Rā-
kṣasa*, iv. 15^b.

गिरह [निभ] *like, similar*, i. 32^a.

गिरहित see धा + नि.

गिरुवया [निधुवन] *coitus*, iii. 7^c, 28^c, 29^b;
iv. 4^c.

गोरन्ध [जौरन्ध] *without interstices, close*,
iv. 9^c.

गोल [जौः] *black*, ii. 14^a.

गोलकपट [जौः] *a name of Civa*, iii. 20¹⁶.

गोसन्द [निःसन्द] *flowing, streaming*, iii.
31¹.

गोसास [निष्वास] *a sighing, sigh*, i. 20^c;
ii. 10^a; iii. 20^a.

गु [नु] *an interrogative particle*, iii. 8⁴;
19^c; iv. 1^a, 2^a.

गूणं [नूनम्] *certainly*, iii. 17^a, 32^a. नु-
ना, iv. 21^c.

गोउर [नूपुर] *an anklet*, i. 20¹⁰; ii. 32^a, 33^b,
47^a; iii. 13^a, 18^a; iv. 17^b.

गोन [नेत्र] *eye*, i. 30^c, 32^a; ii. 3^c, 46^c.

गोदं [नु + एतद्] H. 4. 279. *that. A form
used only after anusvāra*, i. 18¹²;
iii. 16¹; iv. 18¹⁵, 19¹⁵.

गोवच्छ [नेपथ्य] *decoration, attire, dress*,
i. 33^b, 34¹⁸; ii. 26^b, 27^c, 28^d; iv.
20¹.

गोह [स्वेह] *affection, love*, i. 15^d.

गो see अहम्.

गो [नो] *not*, i. 13^a, 22^a, 23^d, 30^b; iii. 22^a;
iv. 23^a.

गोल्ल + प्र H. 4. 143. *to toss. panollia*,
ii. 14^b, 36^a.

गोहाण [सान] *bathing, bath*, i. 26^c, 28^a,
30¹; ii. 24^c.

गोधो [तत्स] *thence, thereafter, then*, iii.
4^a; iv. 3^d. Cp. तदो.

तंस [त्रश्च] *triangular, oblique*, ii. 1^d, 6^c.

तड *Caus., to beat. tādiुmanā-* [tādi-
tumanas] *having the intention to
beat*, iii. 3^b.

तड [°ट] *a shore, bank*, iv. 20³.

तडत्ति [तडदिति] *quickly, at once*, i. 20¹⁵, 16^c;
iii. 3^b, 20³. Cp. द्वृति.

तणु [°नु] *body*, i. 33^b; ii. 8^a, 24^d. लाला
[lata] *body*, ii. 1^d, 9^d, 11^c. लाला,
the same, i. 28^b.

तत्थ [°त्र] *there, here*, ii. 27^d; iii. 9^b.

तत्थभोदी [तत्त्वभवती] *her honor, a respect-
ful title*, iii. 22¹.

तद *this, that, he, she, it.* सा, iv. 3^d.
सो, i. 5^b, 6^a, 10^a, 19⁷, 21⁵; ii. 1²,
28^{a, c}, 46^d; iii. 3¹⁴, 17, 4¹, 9³, 10¹, 12^b,
सा, i. 1^c, 8^b, 11^b, 19⁷, 34¹³; ii. 4^a, 11^d,
14^a, 29^d, 42³³; iii. 5^b, 8^a, 6^b; iv. 1^b, 9^a,
18²⁰, 21, 38, 19³⁰. ताम्, i. 13^d, 19⁷,
20²⁷, 29^{a, d}, 7, 26^c, 29^c; ii. 8^c, 9¹,
27^c, 28^b, 29^{2, 4, 8}, 41^{1, 2}, 43^{1, 11}, 46^d;
iii. 3^{d, e}, 5², 8^a, 9^d, 12^d, 13^c, 16^c; iv.
9⁷, 18²⁷, 19^{50, 55, 57}. तद *as first part
of a compound in takkajja [tatkā-
rya], ii. 28⁴; takkala [tatkāla], i.*
8³; *takkhāṇa [tatkṣāṇa], iv. 18³²;*
taggada [taggada], ii. 1³, 11²; iv.
9², 18³²; *tabbhattā [tabbhṛṭ],*
ii. 8^b. तेना, i. 7¹, 8¹, 20²⁷, 21^{4, 3};
ii. 28^{b, 4}, 29^c; iii. 4⁸, 6^b, 17¹; iv.
18^{13, 17}. तेनाम्, iii. 5^a. तासा, i.
4¹⁰, 25^b, 34¹¹; ii. 6²³; iii. 3¹⁵, 8^b;
iv. 18¹⁹, 20^c. ती, ii. 6^a, 10^c, 15^a,
19^a. त्रा, ii. 1^d, 5^a, 9^c, 17^a, 23^{a, b};

iii. 2^c, 3^d. tāe, ii. 6^{15, 25}, 28^a, 40^b.
 tissā, ii. 11^b, 12^a, 23^d, 29^a; iii. 1^c,
 8^b. tassim, ii. 28^d; iii. 16^a. te, i.
 8^a, 19^{b, d}, 20^c; ii. 5^{b, d}; iii. 24^b; iv. 9^c,
 21^d. tāo, ii. 1^d; iii. 4^a; iv. 13^b. tāim,
 ii. 8^b; iii. 22^c. tehim, i. 34¹⁵; ii.
 42³². tāna, iii. 15^b. tānā, iv. 9^b.
 tānam, i. 31^a, 33^d; ii. 43^b; iii. 3¹⁸,
 4¹, 11^d; iv. 9^{d, 12}.

तदो [तत्स] *thence, therefore, thereafter, then*, i. 18ⁱ; iii. 3^{a, 10, 11, 13, 14, 16, 17, 19,}
 4^{1, 2, 3, 7, 8, 10, 51, 2, 4, 5}; iv. 9⁷, 18^{15, 21, 23}.

Cp. तओ.

तथा [°था] *so, thus. tadhā vi, even then, still, yet, i. 16⁵, 20¹⁰; ii. 29²; iii. 18¹; iv. 19⁶⁶, 23¹. Cp. तह.*

तत्त्व [°न्द्र] *a certain kind of religious treatises; chief remedy or charm, i. 22^a; iii. 18^c; iv. 7^d.*

तप *Caus., to burn. tāvei, ii. 42^b.*

तमाल ts. *name of a tree, ii. 43^{2, 12}.*

तम्बवस्या [ताम्बयस्या] *name of a river, i. 17^d; iii. 3¹⁴.*

तम्बोल [ताम्बूल] *the leaf of piper betle, iv. 9¹⁰.*

तरङ्ग ts. *a wave, unsteady motion, i. 18^a, 28^a; ii. 1^b, 6^b.*

तरङ्गवदी [°ती] *a woman's name, iv. 9¹².*

तरङ्गि- [°हङ्ग्न] *waving, tremulous, iv. 6^a.*

तरटी *a bold young woman, i. 16^b; ii. 4^d.*

तरल ts. *trembling, sparkling, unsteady, ii. 30^d, 46^a; iii. 16^a.*

तरलया *waving, shaking, i. 15^c.*

तरलि- [°लिन्] *shaking, i. 17^a.*

तरु ts. *a tree, i. 20²⁷; ii. 42²⁰, 43¹³, 45^a, 47^a, 49¹; iv. 18^{30, 38}.*

तरुण ts. fem. °ni, *young, a young man or girl, i. 30^c; ii. 4^d, 31^b, 45^a.*

तरुणिम् H. 2. 154. *youth, guess, reason.* takke-
 mi, ii. 29¹¹; iv. 18³⁴. takkiadi, i. 28¹.

तलिणा [°न] *thin, small, little, iv. 3^a, 10^a.*

तवर्ण [°पन] *burning, ii. 11^b.*

तसर [Marāthī तसर] *a kind of coarse silk, i. 20⁹.*

तह [°था] *so, thus, and also; taha vi, even then, still, yet, i. 1^c, 9^a; ii. 42^b, 44^c, 48^b; iii. 6^a; iv. 3^{a, b}, 20^b. taha, i. 13^b, 34^{a, b, c, d}; iii. 20^c. Cp. तथा.*

तहि H. 3. 60. *there, i. 20^{23, 25}, 25⁶; ii. 0⁵, 29⁶, 42^{23, 29}; iii. 3¹⁷, 5³, 9^c; iv. 18³¹, 19³⁷.*

ता [तात] *therefore, then, i. 4¹², 6², 8¹, 10¹, 12¹, 16³, 18^{14, 17}, 19^{3, 6}, 20^{2, 4, 20, 29, 34}, 25¹, 28⁸, 30^d, 34²⁶; ii. 1³, 10⁵, 11², 12^b, 13^b, 14^b, 15^b, 16^b, 17^b, 18^b, 19^b, 20^b, 21^b, 22^b, 24⁴, 29^{7, 10, 16}, 40³, 41⁶, 42^{11, 19, 21, 26, 32}, 43^{b, 2}; iii. 2³, 3^{c, 6, 9}, 12², 20^{3, 4, 5}, 22^{2, 9}, 26³, 33^b, 34^{4, 9}; iv. 2¹, 18⁴, 19^{15, 18, 37, 47}, 20^{4, 10}.*

ताडङ्क [ताट°] *an ear-ring, ii. 37^a.*

ताडण [°न] *beating, i. 2^b; ii. 47^a.*

ताडिउमणा see तड.

तार ts. *loud, shrill, radiant, clear, shining, ii. 21^a, 35^a; iii. 2^a; iv. 17^b.*

तारआ [°का] *a star, ii. 17^b.*

तारा ts. *the pupil of the eye, iii. 19^a.*

तारामेती [°मैत्री] *unselfish friendship, ii. 28³.*

तारिस [‘दृश्य] such, iv. 22^c.

तारुज्ज्वल [‘रथ्य] youth, i. 18^b, 20^d; iii. 16^a.

तारुज्ज्वलः the same, ii. 48^b.

ताल ts. clapping hands, beating time, time (in music), iv. 11^b, 12^b, 17^a.

तालवेषट् [‘चून्न] a fan, iii. 20^b.

ताव [‘ष] heat, glow, pain, ii. 29^a, iv. 2^{b, 2}, 7^d.

तासि- [त्रासिन्] fem. tāsiṇī, terrifying, alarming, ii. 29^c.

ति, ति [इति] a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti, i. 6^a, 20^{b, 20}, 34^{b, 15}; ii. 8^b, 29²¹, 39^a, 45^b; iii. 32^a; iv. 9^{a, 9, 10, 11, 12}, 18^{7, 19, 20}, 19³⁵, 20¹⁰. ti, i. 6^a, 28^a, 34^b; ii. 29¹¹; iii. 9^{1, 2}; iv. 2^a, 9¹⁸, 18^{16, 23, 34}.

तिकारड [त्रिकारण्ड] having three joints, consisting of three parts, iv. 14^a.

तिक्ख [तीक्खा] sharp, strong, severe, hot, i. 29^a; ii. 3^d, 5^a, 46^a.

तिञ्चि [त्रिं] three, i. 4^a; ii. 42²⁹.

तिमिर ts. darkness, iii. 25^a.

तिमिस [‘ष] a certain plant, *Benincasa cerifera*, iii. 24^a; iv. 21^a, 22^a.

तिरिच्छ [त्रिर्यक] H. 2. 143. obliquely, ii. 1^b.

तिल ts. the seed of the sesamum plant, iii. 15^b. ‘jala, water with sesamum seed, offered to the dead as a libation, ii. 5^d. ‘antaram, so much as a sesamum seed, ii. 1^a.

तिलअ [‘क] a certain tree, *Clerodendrum phlomoides*, ii. 42³¹, 43^a, 45², 46^c.

तिलोअणा [त्रिलोचन] an epithet of Çiva,

who has on his head the half moon, ardhacandra, which word means also a clenched fist, i. 20²⁷.

तिलसि [त्रिं] the three folds of skin above the navel of a woman, i. 30^a; ii. 24^a; iii. 19^b.

तिल्व [तीव्र] acute, hot, warm, ii. 50^b.

तिल्वाभ [त्रिभाग] the third part (of the eye, used in the side-long look of women), ii. 5^a, 8^d.

तिलुप्ता [त्रिभुवन] the three worlds, i. 10^a; ii. 10ⁱ.

तुह्निम् H. 2. 154. height, elevation, i. 34^b; iii. 6^a.

तुहु see तुष्.

तुषिण्डक [त्रूष्णिक] HD. 5. 15. quiet, silent, iv. 20ⁱ.

तुन्दिल ts. having a protuberant belly, corpulent, i. 20ⁱ.

तुम्ब see त्वम्.

तुम्हारिस [त्वादृश] similar to you, iv. 2¹⁰.

तुरङ्ग, ‘म ts. a horse, i. 18¹³, 21^c.

तुरिदपदं [त्रिवितं] quickly, iv. 19²⁴.

तुलणा [‘न] weighing, i. 20¹⁴.

तुला ts. a balance, scales; resemblance, i. 20^{13, 14}; iii. 31^b.

तुल्ल [‘व्य] like, ii. 10^d.

तुष् to be pleased. Caus., to please, satisfy. tuttha, i. 36^d. tutthena, iii. 20¹⁶. tosida, ii. 11⁵.

तुसार [‘षार] frost, ice, snow, i. 14^a.

तुहिण्डक [तुहिन्] the moon, i. 4^b.

तु+अव to descend. Caus., to bring down. odinno, iii. 20¹⁶. odinñā, ii. 40². avainnam, i. 25^a. avadāriadu, i. 25⁹.

तू + वि to give, bestow.	viin̄na, iii. 11 ^c .	अली [स्या] the same, ii. 1 ^a .
+ समुद् to put away.	samuttārida, i. 30 ¹ .	चवभ [स्तबक] a bunch, cluster of blossoms, ii. 47 ^c .
तेत्तिभ H. 2. 157. so much,	i. 7 ^b .	शूल [स्थू] large, great, iii. 3 ¹⁷ .
तेल्ल [तिल] oil,	iv. 5 ^b .	घोआ [स्तोक] little, small; a little, i. 16 ^b ;
तोआ [थ] water,	iii. 3 ^a .	ii. 1 ^b , 11 ¹ .
तोलारे [तूः] H. 1. 124. a quiver,	ii. 16 ^b .	घोर H. 1. 124, 255. large; great, big,
तोरण ts. an arched doorway,	i. 17 ^a .	ii. 27 ^a , 44 ^a ; iii. 6 ^a , 19 ^b .
ति see ति.		
॰थ्य [॰स्य] staying, abiding,	ii. 50 ^d .	ददभ [॰यित] lover, husband, i. 24 ^c . Fem.
तुद to fall asunder, be parted.	tut̄tai,	॰ःा, wife, iii. 6 ^b .
ii. 4 ^d .	tuqida, broken, ruined,	daidā, wife, i.
i. 18 ⁸ .		28 ⁸ .
त्वम् thou, you.	tumām̄, i. 16 ¹ , 19 ^{3, 5} ,	दंसण [दर्शन] looking, seeing, showing, i.
20 ^{10, 13, 25, 29} , 34 ^{3, 20, 30} ;	ii. 6 ^c , 11 ¹ ,	34 ²⁵ ; ii. 3 ² , 40 ² , 42 ^{16, 17, 21} , 43 ^a ; iii.
24 ³ , 32 ¹ , 42 ¹⁷ , 47 ² ;	iii. 2 ¹ , 22 ^d , 34 ^a ;	21 ^b , 31 ¹ .
iv. 20 ⁶ .	tae, i. 18 ⁶ ; iii. 30 ² ; iv. 20 ² .	दक्षब्द [॰क्षब्द] able, skilful, iii. 17 ^b .
tujjha, i. 16 ¹ , 20 ⁶ , 34 ²⁵ ;	iii. 21 ^b , 24 ^b ;	दक्षवारस [दाक्षार] grape-juice, ii. 26 ^d .
iv. 22 ^c , 23 ^d .	tuha, i. 20 ^{15, 16, 30} , ii.	दक्षिणा [दक्षिण] right, southern, i. 20 ¹⁵ ;
7 ^a , 9 ^c , 10 ^{d, 2} , 42 ²⁰ ;	7 ^a , 32 ^a ; iv.	iv. 9 ⁹ .
11 ^b , 21 ^c .	11 ^b , 21 ^c . de, i. 14 ² , 18 ⁴ , 19 ² , 20 ^{6, 7, 27} ,	दक्षिणा [दक्षिण] the Dekkhan, i.
32 ⁴ ;	ii. 48 ¹ ; iii. 20 ⁴ , 33 ^a , 34 ^b ; iv.	•vadha [॰पथा] the Dekkhan, i.
2 ⁴ , 9 ⁵ , 18 ²⁰ , 19 ³² , 22 ¹ .	2 ⁴ , 9 ⁵ , 18 ²⁰ , 19 ³² , 22 ¹ . tumhe, i.	25 ⁵ , 34 ⁸ .
tumhehim̄, i. 20 ¹² .	20 ¹¹ ; iv. 18 ⁷ .	दक्षिणा [दक्षिण] present, gift, remuneration, iv. 18 ^{12, 14, 21, 25} .
tumhāhimto, ii. 29 ¹² .	tumhānam̄,	दगड ts. a stick, staff, stalk, handle, i.
i. 18 ¹ , 20 ⁴¹ .	vo, i. 3 ^b .	16 ³ , 32 ^c ; ii. 6 ¹⁰ , 9 ^a , 39 ^b ; iv. 9 ¹² , 20 ^d ,
—		22 ^b .
थङ् H. 4. 16. to stay, cease.	thakkantu,	दगडरास ts. a kind of dance, iv. 11 ^b .
iii. 20 ⁸ .		दन्त ts. a tooth, ivory, i. 14 ^a , 20 ²⁵ ; iii.
थण [स्त्रन] the female breast,	i. 2 ^b , 18 ^b ,	31 ^a .
27 ^b ;	ii. 1 ^c , 23 ^b , 24 ^b , 29 ^a , 33 ^a , 44 ^a ,	दन्तुर rising, bristling, ii. 46 ^d . ts.
49 ^b ;	iii. 6 ^a , 7 ^d , 21 ^a ; iv. 6 ^c .	दण्ड [र्ध] pride, haughtiness, ii. 30 ^c .
थणभ the same,	ii. 27 ^a .	दण्डण [दर्पण] a mirror, i. 18 ¹⁰ .
थणिल्ल H. 2. 159. having breasts.	iii. 19 ^b .	दण्डि- [दर्पिन] proud, arrogant, ii. 41 ^d .
थल [स्त्रा] raised or rounded surface,		दर ts. H. 2. 215. a little, slightly, ii.
i. 27 ^b .		14 ^b , 36 ^a , 49 ^b .

दर्शनया [दृत्य] *poverty, indigence*, i. 20^b.

दल् *to split, cleave.* dalantā, ii. 2^a.
+ निस् *to cut, break.* niddalanto, ii. 30^c.
दल ts. *leaf, petal*, i. 29^b; ii. 6^{20, 23, 24, 25}, 14^b, 38^b; iv. 5^a, 21^b.

दस [॰श] *ten*, iii. 3¹⁸, 26^a. *Cp.* दह.

दसमासित [दशमाषक] *weighing ten māṣa*, iii. 5^a.

दह् *to burn.* dajjhanta, iii. 27^a.

दह [॰श] *ten*, i. 18^b. *Cp.* दस.

दहि [॰थि] *milk*, i. 19^c.

दा *to give.* dei, ii. 37^b. denti, i. 13^a;
iv. 9^c, 12^a. dehi, ii. 42¹¹, 43^b.
deu, i. 3^b. dedu, ii. 1⁵. deha, i. 18^a. dāissam, iv. 20¹². daia, i. 20⁴⁰; iii. 4⁵. dādavvā, iv. 18¹⁴.
dento, i. 4^d. dentā, ii. 2^b; iii. 28^a.
dijjae, iii. 9^d, 33^b. dijjadi, ii. 42²¹.
diadu, iv. 18¹⁴. dijjantu, iv. 21¹.
dijjanta, iii. 27^a. dijjamāṇa, i. 30^c. diṇṇa, ii. 6^{10, 22}; iii. 3⁹, 10^d.
diṇṇā, i. 18^d; iii. 6^b; iv. 9^c, 18^{21, 25}, 21^c. diṇṇam, iii. 34^b. diṇṇā, ii. 16^a.

दाण [॰न] *giving, gift, donation*, ii. 5^d, 47¹; iii. 17^b.

दारा [रा:] *a wife*, i. 23^a.

दाव H. 4. 32. *to show.* dāviaī, ii. 36^a.

दाव [तावत्] *just, now, truly, indeed*, i. 31¹, 34²⁶; ii. 6²², 50³; iii. 3², 22^{2, 9}; iv. 20¹².

दावणि [चाविन] *a forest-conflagration*, iv. 24^b.

दासतया [त्व्य] *slavery, service*, iv. 8^d.

दासी ts. *a female slave*, i. 18⁶, 20^{28, 33, 40};
iv. 2⁸, 9¹³.

दाह ts. *burning*, ii. 10^b, 29^b, 42⁵; iii. 20^d.

दिअह [दिवस] *a day*, i. 18^b, 21^d; ii. 9^a, 10^c; iv. 3^c, 5^d, 6^d, 9^b.

दिक्षा [दीक्षा] *initiation*, iv. 18¹².

दिक्षित see दोक्.

दिटु [दृष्टि] *a look, glance, eye*, i. 18^a, 21^b, 28^{b, 8}; ii. 1⁵, 5^c, 8^d, 23^a, 41^b; iii. 2^c, 11^a.

दिग् [॰न] *day*, ii. 6¹⁰; iv. 3^a.

दिग्मणि [दिवन] *the sun*, ii. 50^d.

दिगेस [दिनेश] *the same*, i. 21^c.

दिसुक्त [दिव्युक्त] *quarter of the sky*, ii. 4^b.

दिवस ts. *day*, i. 34²⁶; iv. 18¹¹, 19⁶⁴.

दिश् *to point out, show.* ditṭho, i. 24^c.
+ आ *to point out, show, order.* ādi-sadi, iv. 9¹⁹, 18^{16, 23}. ādiṭṭham, ii. 26¹.

+ निस् *to point out, show.* niddisadi, ii. 29²¹. niddiṭṭhā, iv. 18²⁰.

+ समा *to command, direct, instruct.* samādiṭṭhā, i. 10¹. samādiṭṭham, ii. 43¹⁰.

दिसा [दिश] *direction, quarter of the sky*, i. 14²; iii. 25^b, 26^a, 28^a; iv. 9^{8, 9, 10, 11}.

दिसाभास [दिभाग] *quarter of the sky, direction*, i. 16^d.

दोक् *to consecrate, initiate.* dikkhiā, i. 23^a.

दोप [॰प] *a lamp, light*, ii. 6¹⁰; iii. 27^a.

दोह [॰र्ध] *long*, i. 21^d, 35^c; ii. 2^b; iv. 9^b.

दोहतया [र्घत्व] *length*, i. 32^a.

दोहर H. 2. 171. *long*, ii. 9^a.

दोहिआ [दोर्घिका] *a long lake*, ii. 3^c.

दूर्देव [द्वितीय] second, other, iii. 17^d.
 दुक्षभ [दुष्कृत] a sin, misdeed, ii. 8^c.
 दुक्ष [दुःख] sorrow, distress, ii. 8^c.
 दुर्जना [दुर्जन] a wicked, malicious person, iii. 20¹⁷.
 दुष्ट [दुष्ट] wicked, i. 20⁴⁰.
 दुदिभ [द्वितीय] second, other, ii. 8³.
 दुध [दुग्ध] milk, milky juice, i. 16^b; ii. 6^b, 29¹¹.
 दुब्बल [दुर्बल] weak, feeble, ii. 9⁴.
 दुम [दुम] a tree, i. 17^b; ii. 45^a, 46^c; iv. 22^a.
 दुर्लभ [दुर्लभ] H. 1. 115. difficult to be attained, iv. 1^b.
 दुर्लक्ष्य [दुर्लक्ष्य] difficult to be seen, iii. 12^c.
 दुवार [द्वार] a door, i. 21^c; ii. 42^{21, 26}; iii. 20¹¹; iv. 9⁷, 18³⁸, 19^{2, 24}.
 दुर्मे see द्वि.
 दुसि- [द्विशिन] having two moons, i. 34^d.
 दुहिदा [°तू] a daughter, i. 34¹⁵; iv. 18¹⁰.
 दूर्ति [°तो] a female messenger, a confidante, iii. 27^c.
 दूर ts. distant, far. Adv., to a distance, highly, entirely, i. 2^a, 6^a, 20³³; iii. 1^a.
 दूसण [दूषण] spoiling, disfigurement, defect, i. 18^a; ii. 23^a.
 दूसह [दुःऽ] insupportable, intolerable, iii. 20³; iv. 2^a.
 दूहय [दुर्भग] H. 1. 192. ugly, hideous, iii. 23^b.
 दूश to see. Caus. to show. Pass., to appear. daṭṭhum, i. 24⁵. daṭṭhūna, iii. 6^a.

daṭṭhavā, ii. 29⁷. dansemi, i. 25^a.
 danisido, ii. 6²². damsiam, ii. 21^b.
 disai, iv. 11^b. disadi, i. 4³, 20²⁶.
 disae, ii. 30^d. disadha, i. 4¹⁶. disanti, i. 6^b. disadu, ii. 29¹⁹. diṭṭha, ii. 40³. diṭṭhā, ii. 11⁴, 40⁵; iii. 22^d; iv. 9⁶, 19³⁰. diṭṭham, i. 25^{4, 6}; iii. 2², 3⁴. diṭṭhā, ii. 5^a.
 देव ts. a god; a king, i. 18^c, 24^a, 34⁴¹; ii. 11⁵, 22¹, 24⁴, 26¹, 28¹, 29⁷, 41⁶, 47³, 49⁴; iii. 24²; iv. 9¹⁸, 21⁶.
 देवी ts. a queen; Pārvatī, i. 12^{3, 8}, 16³, 18¹⁷, 19⁸, 34²⁸, 34, 36³; ii. 6²², 23, 11³, 22^a, 28², 29^{1, 10}, 42²⁷, 29, 33, 43¹⁰, 47¹; iii. 8^{4, 5}, 34^{7, 9}; iv. 9⁶, 7, 13, 14, 17, 19, 18^{4, 7, 11, 12, 15, 23, 30, 31}, 19^{9, 25, 60}, 23^a.
 देवस्यभ [देवज्ञ] an astrologer, iv. 18²⁰.
 देसन्तर [देशा] another place, foreign parts, iv. 18²⁷.
 देह ts. body, ii. 10^b, 11^b; iii. 17^b, 20^{d, 10}. dehantara, another body, i. 34³⁴; iv. 19⁶⁴.
 दोकन्दलो [दोःऽ] a plantain-like arm, iv. 7^c.
 दोखणड [द्विं] having both halves, i. e. full (of the moon), i. 32^b.
 दोखणड- [द्विं] to cut in two, to break. dokhaṇḍaantā, i. 15^b.
 दोणा [दोः] a bucket, cavity, i. 29^b.
 दोल् to swing, oscillate. dolanti, i. 26^b.
 दोला ts. a swing, hammock, i. 21^b; ii. 29²¹, 30^d, 31^d, 37^b, 39^a, 40^{a, 2}.
 दोल्लआ [दोर्लता] a creeper-like arm, iv. 16^b.
 दोसोलह [द्वियोडश] thirty-two, iv. 11^a.

दोहल ts. the longing of a pregnant woman, the desire of plants at budding time, i. 20^{27, 29}; ii. 45¹, 47¹.

दोहलअ [क] the same, ii. 43^b.

द्वि two. duve, i. 16², 34^{30, 32}; iii. 17^a. dohim, i. 4^c, 30^b; iv. 12^b. dohi, ii. 18^b. dosu, i. 16^d. dosum, iv. 7^c.

धम्भवड [ध्यजपट] a flag, banner, ii. 31^a.

धणु [नुस] a bow, i. 32^c, 33^d; iv. 9⁹, 20^d.

धणुह H. 1. 22. a bow, ii. 3^d.

धम्म [०८] religion, custom, i. 23^d.

धर्मदारा [धर्मदाराः] lawful wife, i. 23^a.

धर ts. holding, carrying, ii. 46^b; iv. 15^a.

धरणी ts. earth, country, i. 12^a. °dala [°tala] the surface of the earth, the earth, i. 25⁹.

धवल ts. white, handsome, ii. 23^a, 31^a.

धवल- to make white or resplendent. dhavali, i. 10^a. dhavalia, iii. 7^a. dhavalio, i. 29^c.

धवलिम- H. 2. 154. whiteness, ii. 41^b.

धा + अनुषम to think over; make peace with. anusamdhemi, iii. 2². anusamdheda, i. 20⁴².

+ नि to place, put. nihio, ii. 29^a. niham, ii. 30^c. nihitta, i. 4^c.

+ कि to bring about, arrange. vihide, iv. 18³².

धाडी [टी] assault, attacking, ii. 46^c.

धारा ts. a stream, current, ii. 9^b; iii. 20^c, 28^d; iv. 13^a.

धारि- [०रिन्] carrying, iv. 9^{8, 11}.

धाव् to run. dhāvantassa, i. 18¹³.

धुवागोद [धुवागोत्] introductory stanza, i. 4¹¹.

धूदा H. 2. 126. a daughter, i. 18⁶.

धूव [च] incense, perfume, iii. 14^b.

धूववटि [०पवर्ति] a pillar or cloud of smoke, iii. 27^a.

घ to hold, carry, contain, stop. dharai, ii. 48^a. dharantao, iii. 31^b. dhariā, iii. 3^c.

धोअ [धौत] washed, washed off, i. 26^a.

धोद the same, i. 30¹.

नन्द to be delighted, rejoice. nandantu, i. 1^a.

नम् to bow, make obeisance to; to sink. namaha, i. 2^b. namanti, ii. 31^c. naa, i. 4^c.

+ उद् to rise, ascend. unnamanti, ii. 31^c.

+ परि to be changed, ripe. parinamanta, i. 8^a. parināam, ii. 8^c.

+ न् to bow down. panamāmi, iv. 19⁴. panamanti, iv. 18^b.

नष् to disappear. natthā, iii. 3^d. natthē, ii. 40³.

+ न् to disappear, be lost. panatthā, ii. 40^b.

नौ to carry, bring, conduct. naissadha, i. 34²⁷. naia, ii. 11³.

+ आ to bring. ānemi, i. 25^c. ānedi, iv. 19⁵⁵. ānia, ii. 43²; iii. 4⁸. āniadi, i. 25⁸. āniadu, i. 25⁷. āniā, i. 26⁴. ānidām, iv. 19⁴⁴.

+ उप to offer, present. uvanijjo, iv. 7^c.

+ परि to marry. Caus., to cause to

marry. pariṇeī, i. 12^b. pariṇedavvā, iv. 18²¹. pariṇāidavvā, iv. 18⁷.

नृत् *to play, act.* naccidavvam, i. 4¹⁸.

पथ [॰द] *foot; pace; dignity, rank,* i. 9^b, 12^a, 21^a; iv. 11^b.

पञ्चम् [प्रकृति] *nature, natural condition,* ii. 26^c.

पञ्चात्रावअ [प्रवर्तापक] *producing,* i. 16³.

पञ्चटुह् *see शूत् + प्र.*

पञ्चडेह् *see कट् + प्र.*

पञ्चण्ड [प्रच] *impetuous,* iii. 30^b.

पञ्चवी [पदं] *position, rank,* iv. 23^c.

पञ्चावह् [प्रजापति] *the god Prajāpati, the creator,* iii. 17^a.

पञ्चासव् *see काश् + प्र.*

पञ्चोट् [प्रकोष्ठ] *the fore-arm,* ii. 16^a.

पञ्चोस [प्रदोष] *evening,* iv. 4^b.

पंसु [पांसु] *dust,* iv. 5^c.

पञ्चव [पञ्च] *a wing,* iv. 2¹⁰.

पञ्चवाउचन् [पक्षातोद्य] *a kind of drum, esp. Hindi pakhāuj,* i. 4¹⁰.

पञ्चवालिद् *see चल् + प्र.*

पङ्क् ts. *mud, paste,* i. 16^a; ii. 8^a, 12^a; iv. 4^a.

पङ्क्षभ [ञ] *a lotus,* ii. 13^b, 33^a.

पङ्क्षरह् ts. *the same,* iii. 3^a.

पङ्क्षिल् ts. *turbid, smeared, anointed,* iv. 8^a.

पङ्क्षेलह् ts. *a lotus,* i. 4^d, 35^d.

पञ्चक्षब्ध [प्रत्यक्षम्] *clearly, openly,* i. 30^d; ii. 43².

पञ्चग [प्रत्यय] *fresh, new,* iii. 1^d.

पञ्चक्षम् [प्रत्यक्षम्] *on every limb,* iv. 9^a.

पञ्चका [पञ्चात्] *behind, from behind; afterwards,* i. 34²⁷; ii. 6^c.

पञ्चक्षम् [पञ्चिम] *last; western,* iv. 4^c, 9¹⁰.

पञ्चरात्रेदि *see श्वर् + प्र.*

पञ्चts. *five.* pañca, i. 18^b; iv. 4^d, 9^{8, 9, 12}. pañcehim, iii. 19^d.

पञ्चगच्छ [च्छ] *the five products of the cow,* i. 20²⁶.

पञ्चदस [॰श] *fifteen,* i. 34²⁶.

पञ्चबाला ts. Cupid, ii. 19^b, 38^b.

पञ्चम ts. *the fifth note of the gamut, said to be produced by the cuckoo; name of a musical mode,* i. 16³; ii. 2^c, 5^b; iii. 20⁷; iv. 6^a.

पञ्चसर [॰शर] Cupid, i. 32^c; ii. 46^b; iv. 8^d.

पञ्चाल ts. *name of the country between the Yamunā and the Ganges, the Doab,* iii. 5².

पञ्चालिआ [॰का] *a doll,* ii. 12^b.

पञ्चालिआ [पाञ्चालिका] *the Pāncalikā style in poetry,* i. 1^c.

पञ्चेसु [ञु] Cupid, i. 18^c; iv. 4^c.

पञ्चर ts. *a cage,* i. 18¹⁵; iii. 31^a.

पट् + उद् Caus., to tear out, eradicate. uppādaissam, i. 20¹⁶. uppādīa, i. 20³¹. uppādida, iv. 2⁴.

पट् ts. *a garment, silk cloth,* i. 36^c.

पट्टभ [क] *a tablet, palette,* i. 4^c.

पट्टुभा [पट्टुभुक्] *a silk garment,* ii. 14^a.

पढ् to recite. padhissam, i. 18¹⁷; iii. 30². padha, i. 19^{3, 6}; ii. 10⁷. padhiadi, i. 19⁷.

पट् [ट] *a garment, cloth,* i. 14^d.

पट्टय [पत्तन] *falling,* iv. 18⁸.

एडाआ [पटाका] *a flag, banner*, iii. 20^b;
iv. 20^a.

एडिवट्रभ [प्रतिपटक] *a silk cloth*, i. 20^o.
एडिवडाविआ [प्रतिवर्धायिका] *speaking agree-*
ably or congratulating in her turn,
i. 13¹.

एडिसिवण्ड [प्रतिस्वप्नक] *a dream in re-*
turn, iii. 8^b.

एडिसौसभ [प्रतिशीर्षक] *a mask*, i. 4⁵, 20⁴⁰;
iv. 15^b. [*K*, anukāryānurūpavar-
ṇanāmukha].

एठण [पठन] *reading, reciting*, i. 24^b.

एठम [प्रथम] *first*, i. 20²³, 25, 34³⁴; iii.
17^c.

एणाअ [प्रणाय] *attachment*, iii. 8⁴, 9³.

एणाव [प्रणाति] *a bow, courtesy*, i. 4^a.

एणाव- [प्रणायिन] *attached to, joined to*,
iv. 7^b.

एणास [पनस] *the bread-fruit*, iv. 22^a.

एणाम [प्रणाम] *a bow, salutation*, i. 34²⁴.

एणोल्लिअ see णोल्ल+अ.

एणिदच्च [पारिहित्य] *erudition, Punditship*,
i. 18⁴, 8⁹.

एणडी *a Pāṇḍya woman*, i. 15^a.

एणडु [णा॒] *pale, yellowish*, ii. 10^c; iv. 5^a.

एणहुर [णा॒] *pale-white, yellowish-white*,
ii. 6¹⁰; iii. 33^a.

एणहोतर [प्रग्नोत्तर] *riddle and answer*, i. 5².
एत to full. padāī, ii. 39^a. padanti,
iv. 13^b.

+नि to fall down, to be cast at. ni-
vadiā, ii. 5^c, 46^c.

+सुदु to jump up, to emerge. samup-
padia, iii. 3¹⁸.

एत [क्त] *a leaf*, ii. 1², 7^a.

एत [पात्र] *a dramatis persona*, i. 4³.

एत see आए+ए.

पत्तिआमि see या+प्रति.

पद+उद Caus., to produce. uppādedi,
iii. 12².

+निस to be produced. nippajjadi, i.
34¹⁸.

+सम to become. Caus., to accom-
plish, produce. sampāṇam, iii.
20⁴, 21¹. sampādemi, ii. 41⁶. sampādemha, i. 12². sampādaissadi,
ii. 43¹.

+समुद् to be produced. samuppannā,
iii. 4⁹; iv. 19³⁵.

एदि [वृति] *a husband*, i. 19⁷.

एटोव [प्रदोष] *a lamp*, iii. 22⁴.

पंति [पङ्क] *a line, row, series*, ii. 1², 17^b;
iv. 12^b.

एभार [प्राभार] HD. 6. 66. *a mass, large*
quantity, ii. 33^a.

एभात [प्रभात] *day-break, dawn*, ii. 6¹⁰.

एमदुज्जाण [प्रमदोद्यान] *pleasure-grounds*,
iii. 22⁹; iv. 18³⁰.

एमाण [ए॒] *measure, size, extent*, i. 16³;
iii. 3¹⁸.

एर ts. other, different; intent on, i. 18², 8⁹;
iv. 18^a, 22². param, however, ex-
cessively, at the utmost, i. 1^b, 34³⁰;
ii. 11^a.

एरम ts. highest, best, ii. 28^a.

एरमत्य [‘मार्य] *truth, reality*, ii. 22¹.

एरमेटि- [‘ष्ठिन] *an epithet of Brahma*,
iv. 19^b.

एरंपरा ts. *an uninterrupted series, suc-*
cession, i. 9^b, 18⁴, 8⁹.

एरहुअ [‘भत] *the cuckoo*, ii. 2^a.

एरज्ञा [‘ज्ञन] *attendants, suite*, i. 28⁶.

परिकल्पणा [परीक्षण] testing, examining, ii. 29 ^a .	पसरणा [प्र०] going, streaming forth, ii. 10 ^a .
परिक्लोणा [०क्लोण] emaciated, diminished, ii. 6 ¹⁰ .	पसव [प्र०] blossom, ii. 6 ²² .
परिणामि [०ति] maturity, iii. 4 ³ .	पसाआ [प्रसाद] propitiatory offering, pro- pitiation, favor, i. 4 ^a , 22 ^a , 34 ²⁵ .
परिपणहुरतणा [०पणहुरत्व] dazzling whiteness, iii. 34 ^b .	पसादो+क [प्र०] to present. ·kidam, ii. 6 ²⁴ .
परिम्बा ts. embracing, i. 2 ^a ; iii. 7 ^c .	पसर [प्र०] spreading, iii. 11 ^c .
परियाडि [०पाटि] order, succession, iv. 16 ^b .	पसाहणा [प्रसाधन] decoration, toilet, i. 20 ³⁶ ; ii. 19 ^a , 22 ^a , 24 ³ .
परिसिमि- [०सिम्न] moving about, iv. 19 ⁵⁵ .	पसूणा [प्रसून] a bud, flower, i. 19 ^d .
परिसर ts. neighborhood, environs, iii. 19 ^a , 34 ^a ; iv. 7 ^a .	पह [०य] way; reach, iii. 2 ^d .
परिहास ts. joking, merriment, ii. 6 ^c .	पहा [प्रभा] light, splendor, similarity, i. 16 ^a .
परस [०ष] hard, harsh, i. 7 ^a .	पहार [प्र०] striking, shooting, iii. 7 ^b .
पठढ see रह+प्र.	पहाव [प्रभाव] power, efficacy, ii. 6 ²² , 45 ¹ ; iii. 8 ² ; iv. 18 ²⁹ .
परोक्ष [परस्य] each other, mutual, iii. 11 ^b ; iv. 12 ^b .	पहुङ्ग [प्रभुति] beginning, beginning with, i. 32 ^d .
पत्तलङ्क [पट्टङ्क] a bed, couch, i. 36 ^b .	पहुटुङ्ग see स्फुट+प्र.
पत्तल्य ts. a sprout, i. 26 ^b ; iii. 23 ^a .	पहुंचि [प्रभति] beginning, beginning with, from, ever since, i. 20 ^{20, 34} ; ii. 3 ² .
पवर्जन [प्रपञ्च] display, diversity, ii. 40 ^a .	पा to drink. Caus., to cause to drink.
पवर्जन- [प्रपञ्चत्व-] to display, show, expand. pavañcida, i. 16 ^a .	piāmo, i. 22 ^b . pianto, iii. 8 ⁴ . pi- anti, iv. 19 ^b . pijjae, i. 23 ^b . pij- jantam, i. 16 ^d . pido, iii. 3 ^{11, 18} . pāñda, ii. 29 ¹¹ .
पवणा [०न] the wind, ii. 11 ^b , 14 ^b , 36 ^a ; iii. 22 ⁴ .	पाखन्त [पादान्त] the extremity of the feet, i. 14 ^d .
पवल [प्रबल] violent, iv. 1 ^a .	पाझार [प्राकार] a rampart, wall, ii. 31 ^c .
पवाण [प्र०] a stream, current, ii. 10 ^d ; iii. 10 ^c , 20 ⁸ .	पाउआ [प्राकृत] the Prakrit language, i. 7 ^a .
पवेस [प्रवेशक] an interlude in a drama, i. 6 ^b .	पाउद the same, i. 6 ² .
पवस्तु [प्रस्तुति] the palm of the hand, i. 30 ^a ; ii. 38 ^a .	पांडिसिन्दी HD. 6. 77. emulation, rivalry, i. 10 ^b , 20 ^{12, 33} ; ii. 10 ⁵ .
पवसि the same, i. 16 ^a .	10*
पसर [प्र०] outbreak, course, iii. 20 ⁹ .	

पाठिआ [पाठिका] *a reciting or reading woman*, iv. 9¹².

पाणि [प्राणि] *life, soul*, iii. 8^a.

पाणि ts. *hand*, i. 27^a; iii. 23^a.

पामर ts. *a low-caste man*, i. 20²⁹.

पारावअ [‘त] *a pigeon*, iii. 27^b.

पारिभूट [‘द्व] *the coral tree*, iv. 22^a.

पाल् + प्रति *to guard, observe*. padivāle-du, ii. 41².

पालित्तिआ *capital; a treasure; a paragon of*, ii. 3^b; iv. 19¹⁴. (K, bhaūgiprakāraḥ pālayitṛkā; yadvā pālittaā iti deśipadam mūlanīvyāmī vartata iti sampradāyah.)

पास [‘र्च्च] *side, flank*, ii. 36^b, 46^b.

पाहुड [प्रास्त] *a present, gift*, ii. 7^a.

पि see फि.

पिअ [प्रिय] *dear, beloved, agreeable*, i. 1^b, 3^a, 15^c, 16¹; ii. 27^c; iv. 2^b, 22^{1, 2}.

पिअवअस्स [प्रियवयस्स] *a dear friend*, i. 18¹⁷, 20³⁹, 32⁴; ii. 6¹⁰, 10⁶, 41², 43²; iii. 2³, 20¹, 34⁷; iv. 9⁴.

पिअसही [प्रियसही] *a female friend, a lady's confidante*, ii. 8³, 42^{5, 10}; iii. 30², 34⁵.

पिङ्क [पङ्क] *ripe*, ii. 50^d.

पिहू ts. *yellow-red*, ii. 50^d.

पिच्छ ts. *tail-feather*, ii. 14^a; iv. 14^b.

पिज्जर ts. *reddish-yellow, tawny, gold-colored*, ii. 8^a, 12^a; iii. 25^b.

पिराड ts. *mass, ball*, i. 35^a.

पिधाण [‘न] *covering*, iv. 18³⁸.

पिसुण [‘मुन] *slanderous*, iii. 9^d.

पिसुण- [‘मुनय-] *to indicate*. pisunai, ii. 24^d. pisunedi, i. 20⁶.

पिहुल [एषुल] *broad, large*, iv. 9⁷.

पोइ *to press, squeeze*. pīdio, iii. 7^d.

पोण [‘न] *fat, round*, i. 18^b; iii. 7^c.

पुह्लभ [‘त] *furnished with feathers*, ii. 3^d; iv. 20^d.

पुह्लद *the same*, iv. 9⁹.

पुज्ज *to heap up, collect*. puñijijai, iii. 26^d. puñjia, i. 14^d.

पुज्ज ts. *heap, multitude*, i. 19^d; ii. 46^d.

पुढु see स्पश्य.

पुटो [एष्ट] *the back*, ii. 39^b.

पुण्यश्व [पुनर्नव] *revived, refreshed*, iii. 20¹⁰.

पुणो [पुनर्] *again, back; on the other hand*, i. 34²⁷; ii. 3^c, 5^c, 6^b, 13¹, 26^c, 28⁴, 49^b; iii. 17^d; iv. 18¹⁷, 19²⁵, 37, 47. puṇu, ii. 23^d; iii. 9^c, 14^d. Cp. उण.

पुख [पूर्ण] *filled, full, accomplished, fulfilled*, i. 20^d; ii. 41^d; iii. 19^a; iv. 23^b.

पुक्षिमा [पूर्णिमा] *the day of full moon*, i. 25⁹, 34^d; ii. 6¹⁰, 29^{19, 21}; iii. 20¹⁵; iv. 19⁶⁴.

पुत्र [‘न] *a son*, i. 18⁸, 19⁷; iv. 2⁸.

पुत्तिआ [‘लिका] *a doll*, iii. 20³; iv. 18³⁶.

पुत्री [‘नी] *a daughter*, i. 20²⁸; iv. 19^{24, 50}.

पुरदो [तस] *before, in the presence of*, i. 18¹⁷, 19^{5, 6}, 20²⁰; ii. 10⁶, 29⁶; iii. 30².

पुरन्दी [‘न्दी] *an elderly married woman*, i. 16³.

पुरस्तर [पुरःऽ] *preceding*, i. 20^{16, 31}.

पुरिस [उष्ट] *a man*, i. 7^b.

पुरो [पुरस्] *before; formerly*, iii. 1^c, 22^a; iv. 19^a.

पुलभ [‘क] *horripilation, thrill of joy*, iv. 21^d.

पुलअ-, पुलोअ-, H. 4. 181. *to look, behold.*
puloesi, iii. 8^a. pulantia, ii. 1^d.

पुलभण [°कन] *horripilation*, i. 15^a.
पुलिन्च *ts. a man of a certain barbarous tribe, a mountaineer*, iv. 14^b.

पुच्छ [पूर्व] *eastern*, i. 14²; iii. 25^b; iv. 9^a.
पूर ts. *a stream, flood*, iii. 28^a.

पूरणा ts. *filling*, i. 34³⁹.
पू to fill. pūriāe, i. 4^b.

पूजस [पौयूष] *nectar*, iii. 20^a.
पेक्ख, पेच्छ *see ईच्छ*.

पेहङ्गभ [प्रेहङ्गत] *swung, shaken*, i. 21^a.
पेम्म [प्रेमन] *love, affection*, iii. 8^{3, 4}, 9^{a, 1, 2},

12^{b, 2}, 15^b.
पेरन्त [पर्यन्त] *circuit, border*, iii. 11^b.

पेसल [पेशल] *artificially made pleasant, seasoned*, iv. 5^b.

पोट्टिस *name of a poet*, i. 20²⁰.
पोत a *garment, cloth*, i. 27^b; ii. 24^c.

पोत्यअ [पुस्तक] *a book*, i. 18^a.
पोफल [प्रागफल] H. 1. 170. *the areca nut*, iv. 5^b.

पोमराअ [पद्मराम] *a ruby*, ii. 15^a; iv. 18¹¹.
प्रछ to ask. pucchāmi, iii. 8^a. pucchis-

sam, i. 4¹². pucchia, i. 34^a. pu-
cchianti, i. 18¹³.

फंस [स्पर्श] *touch, contact*, iii. 24^b; iv. 21^c.

फग्गुण [फालग्गुन] *a Hindu month corresponding to February-March*, i. 20²⁹.

फण ts. *the hood of a serpent*, i. 20^b.
फणिलाला [°ता] *the betel plant*, i. 17^c.
फरअ HD. 6. 82. *a shield*, iv. 9^a.

फरक्किद [स्फारोक्त] *shaken, swung*, iv. 9^a.
फरिस [स्पर्श] *touch, contact*, iv. 6^c.

फल ts. *fruit, result*, ii. 6¹⁶; iv. 21^a.
फलअ [°क] *plank, shield, expanse*; i. 30^b,

32^b; ii. 15^a, 23^c; iv. 9¹¹.
फलिहमणि [स्फटिक] *a crystal-stone*, ii. 29¹⁵.

फड see सफट.
फार [स्फार] *large, great*, i. 20^b; iii. 19^a.

फुड see सफुट.
फुठ [स्फुट] *clear, white, clearly, evidently*, ii. 12^b; iv. 22^d.

फुल्ल *to open, blow, blossom. Intens., the same*. phullanti, ii. 49¹. phullai, ii. 38^a. pamphulliā, i. 16^b.

फुल्ल ts. *a flower*, i. 19^a.
फेक्कार [फेत्कार] *a shriek, howl*, iv. 15^a.

बाल्ल *see गलिबाल्ल*. Cp. Marāthī baila.
बाउलमाला [बकु] *name of a woman*, iv. 9¹⁰.

बाक्कर [बर्कर] HD. 6. 89. *a jest*, ii. 6³.
बाक्करकेली *name of a woman*, iv. 9¹¹.

बन्दि- [°न्दिन] *a panegyrist, bard*, i. 16^{2, 4}.
बन्ध+नि to bind, close. nibaddham, iv. 9⁷.

बन्ध ts. *arrangement, literary composition, posture*, i. 6², 7^a; ii. 4^c; iv. 11^a, 12^b.

बन्धव [बा] *a kinsman, friend*, i. 16³.
ब्रह्म- [ब्रह्मन] *the god Brahmā*, i. 24^a.

ब्रह्मणा [ब्राह्मण] *fem. °पी, a Brāhmaṇa; fem. the wife of a Brāhmaṇa*, i. 20^{4, 28, 33, 43}; iii. 8¹. *fem. i. 20³⁴*.

बरिहि- [बर्हिन] *a peacock*, ii. 15^b.

ब्रह्मा [‘त्रात्] *perforce, violently*, i. 13^a; iv. 22^c.

ब्रह्मि ts. *an oblation*, iv. 15^a.

ब्रह्मूल ts. *copious, abundant*, i. 13^a, 20^d; ii. 3^a, 37^a; iv. 21^d.

ब्रह्मिणीआ [भगिनिका] *a sister*, i. 34^{22, 25, 32, 35, 38}; ii. 6²⁴, 9¹, 10^{2, 4}.

ब्रहु+मन *to value, esteem.* •mannpedi, i. 28^a.

ब्रहुओ [‘शस्] *often*, i. 4^a; ii. 29^b.

ब्राउल्लिआ HD. 6. 92. *a doll*, iv. 19⁶⁵.

ब्राण ts. *an arrow*, ii. 11^c; iv. 13^b.

ब्राध् *to harrass, torment.* bāhanijjo, iv. 2². bāhanijjā, iv. 2¹.

ब्राल ts. *young, new*, i. 13^c, 15^a; ii. 41^b, 42²⁹, 45^a, 49^a; iii. 8¹, 19^d.

ब्रालकद्व [‘वि] *a young poet*, i. 9^a.

ब्राह [‘ष्व] *a tear*, ii. 9^b, 10^d; iii. 20^a.

ब्राह्मिर [ब्रह्मिस] H. 2. 140. *external*, i. 34³⁰.

ब्राहु ts. *an arm*, i. 30^b; iv. 12^a.

ब्राह्मूल ts. *a shoulder*, ii. 24^a.

ब्रिन्दु ts. *a drop*, i. 26^b; iii. 3¹⁷, 4^a.

ब्रिम्ब ts. *the Bimba fruit; the disk of the sun or moon*, i. 13^a; ii. 20^b; iii. 25^d, 32^b; iv. 3^b. sampuṇṇa-bimbattapa [saṃpūrṇabimbatva], *fullness of disk*, iii. 25^d.

ब्रिस ts. *the fibre, fibrous stalk of a lotus*, iii. 20^a; iv. 7^c.

ब्रुहृण H. 4. 101. *sinking, inclining*, ii. 31^d.

ब्रुध्+वि *awaken.* vibuddho, iii. 7^d.

बोल् H. 4. 162. *Caus., to pass.* boleī, ii. 29^d.

बोल H. 4. 2. *speech, words*, ii. 4^c.

भ्रश्य- [भगवत्] *fem. •vadi, favored, exalted, venerable, holy*, i. 20²⁷; ii. 6²⁵; iii. 3¹⁴; iv. 18^{16, 23}, 19^{4, 12}.

भ्रङ्ग ts. *breaking*, i. 28^a.

भ्रङ्गि ts. *bending*, iv. 9^a.

भ्राहुर ts. *fragile*, iii. 21^a.

भज्जाजिद [भार्याजित] *enslaved by women, a hen-pecked husband*, iii. 2¹.

भज्ज् *to break.* bhañja, iii. 21^a.

भट् [भर्त्] *a lord, master*, iv. 9¹⁶, 18^{6, 22}.

भट्टाख [‘क] *venerable, worshipful*, iii. 20²³.

भण to say, speak; name, call. bhañāmi, ii. 47³; iv. 7¹. bhañāsi, i. 20²⁸; iv. 19³⁴. bhañādi, i. 34²⁸. bhañimo, ii. 23^d. bhañāmo, ii. 48². bhañanti, i. 24^a; iii. 9^{1, 2}. bhañā, i. 20¹⁷, 25^{1, 3}; ii. 6⁷, 40⁴, 47⁵; iii. 8⁶; iv. 4¹. bhañaha, ii. 16^b. bhañā, i. 34³⁵. bhañantassa, i. 20³⁰. bhaññāi, i. 5^a, 6^a. bhañādi, i. 20^{4, 20}; ii. 10². bhañnae, iii. 12^b. bhañidā, ii. 42²³. bhañidam, i. 7¹; iv. 2⁶, 18^{13, 23}.

भणडख [भागहक] *a small vessel, cup*, i. 20²⁶.

भत्- [भर्त्] *husband*, i. 11^b; ii. 8^b.

भद् [‘द] *happiness, blessing*, i. 1^a, 20²⁶; iv. 5^d.

भमण [भ॒] *shaking, moving*, ii. 1^c.

भमर [भ॑] *a bee*, ii. 13^b; iii. 2^b.

भमरटेपटा [भ॑] *having an unsteady character, or, having a scar like a bee*, i. 18⁸. (BNJ, bhramanaçilā; P, bhramaravat ṭiṭo yasyāḥ. ṭeṭo ni madhyasthito[!] maṇiviceṣah. ṭi-

ता bhīṣṇā; O, bhramarasadr̥gena
tet̥ākhyaguhya-geṇa[1]. tet̥ā akṣi-
golakam iti kecit; K, bhamaratein-
te ity etad deśipadam muṣṭipra-
hārapraruḍhe veçyoraḥkiṇe var-
tate. bhramaravarṇakiṇamāṇāu.
tathā ca prayogaḥ. tēñṭāvaloka-
nakutūhalabhamgabhirur iti. yad-
vā bhramarāṇām viṭānām tēñṭā
bhūyate.)

भवया [°न्] abode, dwelling, house, ii. 6²²;
iv. 19^a,¹⁷.

भविस्त् [°ष्व] what is to be, the future,
i. 18³.

भस्त् HD. 6. 101. a bee, i. 16^c^a; ii.
44^d.

भा to shine, seem, appear. bhāī, i. 23^d,
33^b; iii. 31^b.

+ वि the same. vibhāī, ii. 41^d.

भादर [भात्] a brother, i. 20¹⁵.

भास्त्रे [भा०] walking round from left to
right, iv. 21¹.

भार ts. a burden, weight, mass, i. 18²;
ii. 21^a; iii. 21^a.

भारिजा [भार्या] a wife, i. 12³.

भाव ts. being, condition; feeling, senti-
ment; a venerable, worthy man
(term of address), i. 4¹⁵, 5^a; ii. 10^c,
50^b; iii. 10^b, 20¹⁰.

भावयिज्ज see भू.

भासा [°ष्णा] language, dialect, i. 7¹, 8^b.

भिक्षा [°ष्टा] alms, i. 23^c.

भिहृ [भ०] a bee, i. 29^b; ii. 6^a.

भित्ति [भ८्त्य] a servant, slave, i. 33^d.

भिद् + उट् pass. to shoot up, be raised.
ubbhijjādu, iii. 20^c.

+ निर् to tear up, break through. nib-
bhīṇassa, iv. 18³⁸.

भुञ्ज [भुञ्ज] a paramour, gallant, i.
14².

भुञ्जा [भुञ्ज] the birch tree, iii. 25^b.

भुत्यल्ल food for a cat, iv. 2⁸. (O, bhut-
thallaḥ majjārie bhutti. bhūmi-
pātanayogyaḥ; bharitrayogya iti
vā bhūthir iti bhāṣayām.)

भुल्ल H. 4. 177. erring, oblivious, iv.
20¹⁵.

भुवर् [°न्] the world, iii. 26^b, 28^b; iv.
20^a.

भू to be, become. Caus., to cherish, af-
fect, win. hosi, i. 19^b. hoi, i. 7^a, 8^b;
iv. 23^a. bhodi, i. 20⁴³, 34¹⁰; iv. 3¹,
18²¹, 22. honti, i. 21^d; ii. 10^d, 49^a;
iii. 19^d; iv. 21¹⁰. hava, iii. 23^a.
hou, i. 1^a, 8^b; iii. 23^b; iv. 5^d. bho-
du, i. 14², 20²⁶, 27, 34⁴¹; ii. 49⁴; iii.
3², 22⁶, 24²; iv. 19⁴⁸, 21^c, 23¹. ha-
vantu, iii. 24^b. bhavissām, i. 13¹;
ii. 28⁴. hohii, ii. 39^a; iii. 32^a.
bhavissadi, iv. 18²⁰, 32². bhavia, i.
20³⁴; ii. 9¹, 32²; iii. 31⁸. bhavi-
davvām, ii. 42²⁶. bhāvanījjā, ii.
26^c.

+ अन् to enjoy, experience, feel. anu-
bhavidām, i. 34²⁶.

+ सम् to arise, be born. Caus., to honor,
show respect to; to fancy, ima-
gine. saṁbhūdāpām, i. 18⁹. saṁ-
bhāvehi, iii. 20²⁸. saṁbhāva-
sadi, iii. 20¹⁷. saṁbhāviadi, iv.
21¹⁰.

भूगोल ts. terrestrial globe, iii. 25^a.

भूचन्द [·न्द] *an earth-moon*, ii. 27^b.

भूमि ts. *earth; ground*, i. 25^d, 34¹⁸.

भूमिआ [·का] *character, costume in a play*, i. 12³.

भूमीघर [·गह] *cellar, underground chamber*, iii. 25^a.

भूष to *adorn, decorate.* bhūṣidā, ii. 11⁵.

+ वि *the same.* vihūsaanti, i. 31^a. vihūsiā, ii. 22^b.

भूसण [·षण] *ornament, decoration*, i. 30¹, 31^b; ii. 23^d, 25^a; iii. 15^d, 26^b.

भु to *fill, pervade; have, possess.* bharīam, iv. 23^d. bharidā, iii. 20².

भेज [·ज] 1. *splitting, wound*, iii. 11^d.
2. *difference*, iii. 15^c.

भेरवाणन्द [भेरवानन्द] *name of a yogin*, i. 21⁴, 24², 34²⁵, 33, 35, ii. 6²²; iv. 18^{11, 29, 31, 34}.

भो [भोऽस] *a vocative particle, O, sir*, i. 18¹, 34³⁰; ii. 24², 29¹⁹, 32¹, 43⁵, 44¹, 47¹; iii. 2¹, 3⁴, 8⁴, 9¹, 22⁸, 26¹; iv. 20¹², 21¹.

भोज्ज [·ज्ज] *food, meal*, i. 23^c.

भोदी [भवती] *honorific pronoun, used as term of respectful address to women*, ii. 42⁷; iii. 20²¹; iv. 18⁸.

भंश्य to *fall, decline, decay.* bhaṭṭho, iii. 8¹.

भम to *whirl, swarm round.* bhamiam, ii. 13^b.

+ परि to *wander about, turn round.* paribbhāmantū, iv. 11^a.

मअ [·ए] *fem. o'mai, made of, consisting of*, i. 36^a; iv. 18¹¹, 19⁶⁵.

मअच्छी [मगाची] *a deer-eyed woman*, ii. 46^c; iv. 16^a.

मअण [·दन] *beeswax*, i. 13^a. (K, himavraṇopacamanārtham hi madhūcchiṣṭam adhare dadhatiti lokaprasiddhiḥ.)

मअण [·दन] *love, Cupid*, ii. 10^b, 16^b, 33^b, 36^b, 45^b; iii. 12^b, d, 18^d, 21^b, 30^b; iv. 1^a.

मअरकेत [मकरकेतु] *the same*, iv. 20^c.

मअरच्छ [मकरध्वज] *the same*, ii. 49^b; iii. 9², 20⁶; iv. 19⁶⁴.

मअरलङ्घण [मकरलङ्घन] *the same*, iii. 26^c.

मअलङ्घण [मगलाङ्घन] *the moon*, ii. 47^b; iv. 18³⁶.

मद्रा [मदि] *spirituous liquor*, i. 20²⁶.

मउलि [मौः] *head*, i. 4^a.

मंस [मां] *flesh, meat*, i. 23^b.

मग [मार्ग] *way, doctrine*, i. 22^b.

मगण [मार्ग] *an arrow*, i. 32^d.

मह्नत्तमाला ts. *name of a woman*, iv. 9¹⁰.

मज्ज [·ए] *spirituous liquor, wine*, i. 22^b, 23^b.

मज्जता [·न] *bathing*, iv. 4^b, 8^b.

मज्जयापाल [मज्जन] *fem. o'li, keeper of a bath*, iv. 9¹¹.

मज्जारिआ [मार्जारिका] *a cat*, ii. 29¹¹.

मज्जु [·ध] *the middle, centre; the waist, majjhe, between, among*, i. 8³, 18¹, 20⁴¹, 30^a; ii. 6^b, 20^b; iii. 4⁴, 7^a, 19^b; iv. 18³⁰.

मज्जूआ [·ध्वक] *the same*, iii. 21^a.

मन्दूरह [°ध्याह] *midday*, ii. 41^b; iv. 4^a, 8^a.

मन्दिर [°ध्यम] *central*, i. 14^c.

मञ्जरि *ts.* *a shoot, sprout, flower-bud*, ii. 46^d; iii. 13^d.

मञ्जटु [माञ्जल] *fem.* °त्तिः, *red as madder*, ii. 41^a.

मञ्जटा [°ष्टा] *munjeet or madder*, ii. 50^c.

मञ्जरि *ts.* *an anklet*, ii. 13^a.

मञ्जु *ts.* *lovely, sweet*, i. 18^c; ii. 32^c.

मञ्जूसा [°षा] *a box, casket*, iv. 19^b.

मणा- [°नस] *mind, thought, desire*, i. 14^b; ii. 32^b; iii. 10^b, 11^b, 12^a, 28^b.

मणा [°नाक] *a little, slightly*, iv. 9^c.

मणहरण [मनोः] *fascinating; fascination*, ii. 28^b, 31^d.

मणि *ts.* *a gem, jewel*, i. 34¹⁸, 36^a; ii. 9^b, 15^a, 25^b, 29¹⁵, 32^a, 33^b, 34^b; iii. 2^a, 18^{a, b}; iv. 10^b, 13^a.

मणोसि- [°नोदिन] *clever, wise*, iv. 24^a.

मणोजन्तण [°नोयन्तण] *checking the mind*, iii. 16^a.

मणोजज [°नोज्ज] *beautiful*, iii. 27^c.

मणोभु [°नोभु] *Cupid*, iv. 13^b.

मणोरथ [°नोरथ] *wish, desire*, iii. 8¹.

मणोरह *the same*, iv. 9¹.

मणोहव [°नोभव] *Cupid*, iii. 10^d, 20¹⁶.

मणडण [°न] *an ornament, embellishment, trimmings*, i. 3^a, 28^a; ii. 47^c; iii. 12^{b, 2}, 13^b, 26^a; iv. 20⁹.

मणडल *ts.* *a globe, ring, disk; a group, collection*, i. 35^a; ii. 30^a; iii. 5^a, 31^a; iv. 23^b.

मणडलो *ts.* *the same*, iii. 23^b, 26^b.

मणडव [°घ] *a hall, arbor*, i. 36^d.

मणगड [मार्तं] *the sun*, iii. 3¹⁴.

मदिरावदी [°ती] *name of a woman*, iv. 9¹².

महूल [मर्दल] *a kind of drum*, iv. 16^a.

मन् to be minded, think. manñemi, iii. 4¹. manñe, i. 13^d, 30^a, 33^d; iii. 16^c; iv. 2^a. manñedi, i. 28⁸. manñantao, ii. 8^b.

+ अभि to honor, believe. ahimada, ii. 6¹⁷.

+ अब to despise, disregard. avamanñida, i. 14^a.

मन्त [°न्त] *a Vedic hymn; a charm, spell*, i. 22^b; ii. 6²².

मन्त- [मन्त्रय-] to consult, deliberate, talk. mantaantassa, ii. 6¹⁵.

मन्थ- to grow slow, to decrease. mantharijjantu, iii. 20⁹.

मन्द ts. soft, gentle, i. 17^b.

मन्दावदी [°ती] *name of a woman*, iv. 9¹².

ममध [°मध] *Cupid*, iv. 2¹. Cp. घमह.

मरगभ [कत] *an emerald*, ii. 13^a; iii. 2^a, 18^b.

मरगदपुञ्ज [°कत] *a place or seat adorned with emeralds, emerald-arbor*, ii. 29⁷, 41¹, 42^{20, 21}, 43²; iv. 18³.

मरट HD. 6. 120. *pride, elegance, charm*, ii. 23^c; iii. 30^a. (*K*, ii. 23^c vilāsa.)

मरठी a *Marātha woman*, i. 16^a.

मलभ [°घ] *name of a mountain-range of South-western India*, i. 15^d, 16^{3, 4}, 20^c.

मलिण [°न] *black, dark*, iii. 25^a.

मल्लिभा [का] *a kind of jasmin*, i. 16^b.

मल्लजुञ्ज [°युच्च] *a boxing-match*, ii. 21^b.

मसाण [शमशान] *a cemetery*, iv. 15^b.

मसि *ts.* *lamp-black, a black powder used*

to paint the eyes, ii. 7^b; iii. 32^b; iv. 14^a.

मह H. 4. 192. *to wish, long for.* mahijjai, iii. 9^c.

महग्निद [°हार्धित] *praised, i. 34³³.*

महल्ल HD. 6. 143. *old, elder, ii. 9¹.*

महादेवी ts. *a great queen, queen-consort, i. 28³.*

महाब्रह्मण [°ब्राह्मण] *a great Brāhmaṇa, i. 20²⁹.*

महामंस [°मांस] *dainty flesh, especially human flesh, iv. 15^a.*

महामेष [°घ] *a great cloud, iii. 3¹⁴.*

महाराज [°ज] *a great king, i. 12³, 28²;* ii. 0³, 1⁵, 6¹², 9¹, 42¹³, 16, 17, 19, 21; iii. 30², 34⁹; iv. 18^{8, 21}, 19^{60, 62}, 20⁶.

महावेजभन्ती [°वैजयन्ती] *a great banner of victory, iii. 19^d.*

महिभल [°हौतल] *the face of the earth, the earth, iii. 14^c.*

महिन्दवाल [°हेन्दपाल] *the king Mahendra-pāla, i. 5^b.*

महिला ts. *a woman, i. 7^b, 22^b, 25⁴.*

महिसो [°जी] *a buffalo-cow, i. 19^c.*

मही ts. *the earth, ii. 22^b.*

महेदल [°तल] *the surface of the earth, the earth, i. 34³⁴; ii. 10³.*

महु [°धु] *the spring, ii. 5^b, 6²¹; iv. 7^d, 19⁶⁶.* mahūsava [°dhūtsava], *the spring festival, i. 16³.*

महुर [°धुर] *sweet, charming, i. 28², 36^d;* iii. 1^c.

महु- [°धुरा-] *to become sweet.* mahūrijjai, ii. 26^d.

महुरिम H. 2. 154. *sweetness, beauty,* ii. 2^b.

महूसव [महोत्सव] *a great festival, i. 18^d;* iv. 9¹³, 21⁶.

महेन्दजाल [महेन्द्र] *jugglery, ii. 44¹.*

महोसह [°हौषध] *a great, efficacious herb, iii. 20^d.*

मा ts. *a prohibitive particle, not, i. 20^{5, 11, 17, 42}; ii. 6⁷, 39^a, 40⁴; iii. 8⁶, 21^a, 32^a; iv. 4¹.*

माझही [°गच्छ] *the Māgadī style in poetry, i. 1^c.*

माणा [°न] *pride, jealous anger, i. 15^b, 18^a; iii. 30^a.*

माणस [°नस] *mind, heart; name of a sacred lake, ii. 6¹⁰, 50^b; iii. 2^d; iv. 23^a (rosakasāamāṇasavaī [rosa-kaṣayamāṇasavati], having her mind affected by anger).*

माणिक [°चक] *a ruby, i. 20²⁶; iii. 15^d; iv. 19⁶⁵.*

माणिक्कचरण [°चकचरण] *name of a bard, iii. 26².*

माणिक्कमाला [°क्षमाला] *name of a woman, iv. 9¹⁰.*

माणियो [°निनो] *an angry, jealous woman, ii. 50^b; iii. 27^d, 30^a.*

माणुस [°नुष] *a man; mankind, the world of men, i. 31^b; ii. 25^a; iii. 8¹, 14^d, 16²; iv. 23^d.*

मादा [°त] *a mother, i. 20²⁵.*

मादुच्छ्रभ fem. °occhiā. H. 2. 142. *a maternal uncle, fem. aunt, i. 34^{10, 13}.*

मारद [°त] *wind, i. 16³.*

मालई [°तो] *a great-flowered jasmin, iii. 2^b.*

माला ts. *a garland, chaplet, row, string, i. 20⁹; ii. 6^b, 13^b, 20^a; iii. 18^b; iv. 9¹⁰.*

ମାଲିଆ [·କା] *the same*, i. 11^a, 17^a; iii. 2^b.
 ମାସ [·ଘ] *a weight of gold*, iii. 3¹⁸.
 ମାସ ts. *a month*, iv. 9^d.
 ମାହୟ [·ହାତ୍ୟ] *majesty, dignity*, i. 9^b.
 ମିଅଙ୍କୁମ୍ଭି [ମ୍ଭାଗ] *the moon*, ii. 42^a; iii. 21^a, 26^a.
 ମିଅଙ୍କୁମ୍ଭିମ୍ଭି [ମ୍ଭାଗ] *the moon-gem, supposed to ooze away under the moon's rays*, iv. 18³⁶.
 ମିଅଙ୍କୁଳେଖା [·ଗାଙ୍କୁଳେଖା] *name of a woman*, iv. 9⁹. *kadhā [·kathā], *the story of Mrgāñkalekhā, a poem of Apa-rajita*, i. 8³.
 ମିଅଙ୍କୁ [ମଦ] *a kind of drum*, i. 4^a.
 ମିଦୃତ୍ୟ [·ମ୍ପତ୍ତ୍ୟ] *sweetness*, iii. 14^c.
 ମିଧୁଣ୍ଯ [·ଥୁନ] *a pair, couple*, iii. 9^a.
 ମିଳି *to join, combine*. milido, ii. 6¹³. milidam, i. 34³¹. milidassa, iii. 9^a.
 ମିଲାଣ [·ଲାନ] *faded, withered*, ii. 6¹⁰.
 ମିସା [·ଶାତ] *under the pretext of, in the disguise of*, i. 18^c; iv. 22^d.
 ମିକୁଣ୍ଯ [·ଥୁନ] *a pair, couple*, i. 14^d.
 ମାଲେ *to be closed*. milanta, i. 35^d.
 + ସମ *to close the eyes*. samimiliāparī, iii. 7^b.
 + ସମୁଦ୍ର *to become manifest*. samumilaī, i. 31^b; ii. 25^a.
 ମୁତୁନ୍ଦ [·ଚୁକୁନ୍ଦ] *name of a tree*, iii. 25^c.
 ମୁକ୍ତବ [·ମୂର୍ଖ] *foolish*, i. 18^e.
 ମୁଚ୍ଚ *to loose, let go, quit*. muñcaha, i. 18^a. muñcanto, ii. 50^b; iii. 25^c. mucanta, iii. 27^b. mottūna, iii. 3^d; iv. 13^a. mukka, ii. 6¹⁰; iii. 34^a. mukko, iii. 10^a. mukkā, i. 29^a, 31^a.
 + ଅବ୍ୟ *to loosen, take off*. avamukka, i. 28^a.
 + ଉଡ୍ୟ *to loosen, shed*. ummukka, iii. 28^d.
 ମୁଚ୍ଛା [ମୁଚ୍ଛା] *fainting, swooning*, i. 35^d.
 ମୁହୁଦ୍ରି {·ପି} *the clenched hand, fist*, i. 30^a; iii. 19^b.
 ମୁଣ୍ଣ H. 4. 7. *to know, think, understand*. muñasi, iii. 8^a. muñadi, i. 28^d. muñido, ii. 48¹.
 ମୁଣାଳ [ମୁଣା] *sem. ·li, ·lia, a lotus-fibre*, ii. 6¹⁰, 11^c; iii. 20³.
 ମୁନା [ମୁନା] *a pearl, pearl-oyster*, i. 29^d; iii. 3¹³.
 ମୁନ୍ତାଫଳ [·କ୍ତାଫଳ] *a pearl*, iii. 3¹⁸, 4^d, 5^a. *ttaṇa [·tva], *condition of being a pearl*, iii. 4¹.
 ମୁନ୍ତାଫଳିଲ୍ଲ [·କ୍ତାଫଳବତ] *abounding in, or consisting of pearls*, i. 4^c; iv. 10^a.
 ମୁନ୍ତି [·ନ୍ତି] *release, final emancipation*, i. 24^a.
 ମୁହା [·ଦ୍ଵା] *a seal, stamp, token*, i. 33^c; ii. 2^a, 41^a; iii. 9^d.
 ମୁହିଭ [·ଦିତ] *sealed, closed*, i. 35^d.
 ମୁଦ୍ରା [·ମ୍ପ] *foolish, innocent; charming, lovely*, i. 16^b, 19^d, 34³; ii. 26^a; iv. 21^a, 22^a.
 ମୁଲ୍ଲ [ମୁଲ୍ଲ] *price*, iii. 5^b.
 ମୁହ [·ଖ] *sem. ·muhi, face, mouth, opening; beginning with*, i. 13^c, 20^{27, 30}, 24^a, 26^a, 34^{d, 3}; ii. 10^b, 17^b, 27^b, 32^d, 47^b; iii. 9^d, 21^a, 22^a, 25^b, 28^a, 33^a, 34^{b, 9}; iv. 23^b.
 ମୁହଳ [·ଖର] *noisy, tinkling*, ii. 32^b, 34^a.
 ମୁହେନ୍ଦ୍ର [·ଖେନ୍ଦ୍ର] *a moon-like face*, ii. 30^d.

मूल ts. root, ground, i. 4^b, 16^c; ii. 2^a, 24^a; iv. 2ⁱ, 18^{30, 38}.

मृ to die. Caus., to kill. mudo, i. 20ⁱⁱ. māraṇijā, ii. 5^b.

मृज् to purify, cleanse. majjidā, ii. 11^b.

मेल्ल H. 4. 91. to loosen, emit, to be emitted. mellanti, iv. 22^d.

मेहला [‘खला] a girdle, flank of a mountain, i. 20^a; ii. 32^b; iii. 13^a; iv. 7^b.

मोक्ष [‘क्ष] final emancipation; scattering, strewing, i. 22^b, 24^d; iv. 21ⁱ.

मोतिख [मैतिक्ष] a pearl, ii. 17^a; iii. 4^s, 20^s, 27^b. ottāna [‘त्वा], condition of being a pearl, iii. 4^b.

मोदभ [क्ष] sweetmeat, iii. 8ⁱ.

मोर [मयूर] a peacock, iv. 14^b.

मोति [मौि] head, i. 11^a; iv. 20^s.

मोहण [‘न] bewildering, one of the five arrows of Cupid; coitus, love, i. 2^b, 32^d; ii. 32^d; iii. 26^c.

यद् who, which, what; that, when, because, in order that. jo, i. 6^a, 19ⁱ, 21^s, 34¹⁰; iii. 12^a. jā, i. 8^b, 19ⁱ; ii. 23^b; iii. 15^a; iv. 9ⁱ. jam, i. 13^c, 19^{i, s}, 20^{27, 29}, 21^c, 25^d, 26^{a, b, c}, 29^a, 34^{23, 36}; ii. 3^d, 6¹⁷, 7^b, 8^a, 11^d, 27^c, 28^b, 46^c, 47ⁱ; iii. 9^c, 16², 23^b; iv. 4^c, 9¹⁹, 18^{16, 23}, 19⁵⁷, 22^{a, b}, 23^d. jena, i. 18^a, 20²⁷, 34³⁸; ii. 8^d, 42²¹, 44²; iii. 16^d, 34⁹; iv. 18²¹. jenām, i. 32^d; iii. 13^d. jīa, ii. 41^d. jassa, i. 9^b, 10^b, 18²; iv. 3^c, 20^b. jissā, ii. 23^{a, d}; iii. 22^a. jassim, ii. 28^c; iii. 10^a. je, i. 19^{b, c}, 20^a; ii. 5^a; iii. 17^b, 24^a; iv. 21^{a, b}, 22^{a, b}. jehi,

iii. 22^d. jānam, i. 33^c; iii. 11^a; iv. 9^{b, c}. jesum, ii. 5^c.

यन्त्र- to restrain, regulate. jantia, iv. 17^a.

यम+ सम् to restrain, bind, gather. samjamanti, i. 27^c.

या to go, happen, be possible. jāsi, ii. 8^d. jāi, i. 21^c, 30^{b, d}; iv. 20^b. jāmo, i. 22^b. janti, iv. 9^d. janti, ii. 31^d.

+ प्रति to believe, trust. pattiāmi, ii. 6^s.

युज् to be proper, fit. jujjadi, i. 34³⁸.

+ नि to appoint, use. niuñjāmi, i. 20¹⁴. niuñjasi, i. 20¹³. niuttāo, iv. 9^s.

+ उ to represent on the stage, act, perform; to use, employ. pauñjadha, i. 10ⁱ. pauñjaūum, i. 11^b. pauñjiadi, i. 20²⁶.

रज [‘य] force, speed, ii. 31^c, 39^a.

रक्षण [‘क्ष] a gem, jewel, i. 14^a; ii. 18^a.

राज्ञि [‘ज्ञि] night, ii. 11^b.

राज्यिवल्लह [‘ज्ञिवल्लम] the lover of the night, the moon, which is also called rājā, i. 5^a.

रह [‘सि] the sun, i. 25^b; iv. 2^b, 3^b.

रह [‘ति] sexual pleasure; the wife of Cupid, i. 2^b, 15^b; ii. 2^d; iv. 9^c.

रहरमण [रति०] Cupid, iii. 19^d.

रहह [रौद्र] violent, wild, iv. 15^a.

रक्षा [‘क्षा] guarding, iv. 9^s. ‘ghara [‘grha] a prison, iii. 34⁹; iv. 19²⁷. ‘bhavaṇa [‘rṇa] the same, iv. 9^c.

रक्ष to guard, watch. rakkhijae, i. 32^c.

रक् to arrange, produce. rāīa, iii. 30^a.
raīā, ii. 20^a.

+वि to arrange, effect, perform, make.
viraanti, i. 13^b; iv. 17^b. viraenam,
ii. 44^b.

रक्षा [०थ्या] a high-way, main road, i.
20^{2s}, 32^a.

रक्त to be colored, pleased. Caus., to
please, satisfy. rajjae, iii. 33^a.
rajjanti, iii. 6^b. ratta, ii. 50^c.
rañjedi, i. 19⁷.

रक्षा to sound, tinkle. rananta, ii. 32^a,
33^b. rania, ii. 47^a.

रगडा ts. a slut, whore, widow, i. 23^a;
iii. 8¹.

रक्ष see रक्त.

रत्ति [रात्रि] the night, iii. 7^a; iv. 9^b.

रदण [०ल] a gem, jewel, i. 20¹³, 25^{4, 6}; iv.
19⁶⁵.

रदणाचयड [रद्धः] name of a bard, i. 16².

रदणाभर [रद्धाकः] the ocean, iii. 3¹⁸.

रटि [०ति] sexual pleasure, ii. 49^a.

रम to rejoice at, have sexual inter-
course with. ramāmo, i. 22^b.

+वि to come to an end, to cease. vi-
ramaü, iv. 24^b.

रमण ts. the hip and the loins, i. 30^b,
34^s; ii. 23^c, 34^a; iv. 7^b.

रमणीज्ज [०णीय] pleasant, charming, i. 14²,
20^{7, 8}, 30¹; iv. 5¹.

रमणी त्ति ts. a lovely young woman, ii. 30^a.

रमणीभ [०य] pleasant, charming, iii. 31¹.

रम्म [०म्य] pleasing, agreeable, lovely, i.
23^d; iv. 9^a, 16^a.

रघु ts. a cry, yell, noise, sound, ii. 32^c,
33^b, 34^b; iv. 15^a, 16^a, 17^b.

रस ts. sap, juice, flavor, desire, love,
sentiment (in poetry), i. 12^b, 14^b,
24^d, 29^c; ii. 11^{a, 1}, 12^a; iii. 10^c, 31¹,
33^a; iv. 5^b.

रसाभया [०यन] an elixir of life, ii. 8².

रह+वि to quit, leave. virahido, iii. 8¹.

रह [०ष] a carriage, i. 21^c, 25^b; ii. 18^b,
34^a.

रहस्य [०भस] impetuosity, i. 15^b; ii. 44^b;
iii. 2^c.

रहस्यस [०स्य] secret, mystery, esoteric teach-
ing, ii. 49^{b, 1, 2}.

रहुउल [०धुकुल] the Raghu-family, i. 5^b.

राम [०ग] passion; a melody, ii. 2^d. rā-
arāa [rāgarāja], the king of me-
lodies, the best musical mode, ii. 2^c.

राम- [०जन] a king, i. 34^c; iv. 18¹⁸.

राजउल [०जकुल] a royal family, court,
i. 20^{26, 27, 33}.

राजकेली [राजा] name of a woman, iv.
9¹¹.

राधसुभ [०जमुक] a king-parrot, ii. 14^a.

राधसेहर [०जगेहर] the poet Rājaçekhara,
i. 5⁴, 10^a, 11^a.

राठा ts. lustre; name of a district in
Bengal, i. 14².

राहु ts. name of a demon, ii. 21^b.

रिज्जोली HD. 7. 7. a row, line, series,
iii. 20⁷.

रिति [०त्ति] empty, void, ii. 40². ottana
[०त्वा], indigence, iv. 24^b.

रोह [०ति] style, diction, i. 1^d.

रोदि the same, i. 20¹.

रच्चि [०चि] wish, passion, liking, iii. 14^d.

रटु [०ट्ट] angry, i. 36^d.

रह [०ठ] the god Giva, i. 4^b.

रूप [रुप] silver, i. 4^b.

रुहु+अधि to ascend. ahirūdhāe, ii. 29²¹.

+ आ to ascend, obtain. Caus., to raise, place; to plant. āruhia, iv. 9¹⁸.
ārūdhanī, i. 9^b. ārovidā, ii. 42²⁹.
ārovidavvā, ii. 29⁶.

+ उ to develop, rise, grow. parūḍha,
iii. 9³. parūḍhe, iii. 8⁴.

रुहिर [रुहिर] blood, iv. 19^a.

रुढि ts. growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept), ii. 27^d.

रुच [रुच] form, figure, beauty, i. 29², 31^a, 34¹⁷; ii. 12^b, 49¹; iii. 9^b; iv. 9^a, 14^b, 20^a.

रे a vocative particle, ho, i. 18³.

रेणु ts. dust, i. 29^d.

रेह H. 4. 100. to shine, appear beautiful. rehaï, ii. 16^b. rehae, ii. 23^b.

रेहा shine, beauty (K, ii. 41^c çobhā), ii. 41^c, 49¹; iv. 20^a.

रेहा [रेहा] line, streak, ii. 37^b; iv. 12^a.

रोमच्च [रोमच्च] horripilation, iv. 22^d.

रोमज्जिवभ [रोमज्जिवभ] with the hair erect, thrilled, ii. 46^d.

रोस [रोस] anger, wrath, ii. 47⁴; iv. 23^a.

रोसाणा- H. 4. 105. to polish. rosāñiamā, ii. 12^b; iii. 22^b.

लम [लम] time in music, iv. 12^b, 17^{a, b}.

लजा [लजा] a creeper, creeping plant, i. 28^b, 34^a; ii. 1^d, 9^d, 11^c; iii. 27^b.

लक्ष्मि [लक्ष्मि] one hundred thousand, iii. 4⁵.

लक्ष्मि [लक्ष्मि] aim, mark, ii. 41^d.

लक्ष्मि to see, behold. lakkhijae, i. 16^c.
lakkhiadi, iii. 10¹.

लग् to adhere, cling to, to follow, elapse. laggaï, ii. 25^b. lagga, i. 16^c, 26^a.
laggā, i. 22^b; ii. 6¹⁵. laggam, ii. 24^a. laggassa, i. 20³⁰. laggehi, i. 16^d.

लङ्का ts. name of Ceylon and its capital, i. 17^a, 20^a.

लङ्गम्- [लङ्गम्] youth, freshness, ii. 24^d.

लङ्घि to leap, jump over. laṅghaanti, ii. 31^c.

लङ्घि- [लङ्घन्] mounting, transgressing, ii. 27^a.

लक्ष्मी [लक्ष्मी] success, splendor, the goddess of fortune, i. 20³⁶, 33^b, 34³⁸; ii. 22^b, 25^b, 28^d, 41⁶, 48^b; iii. 18^a, 22^a, 26¹; iv. 19⁶⁶.

लङ्घणा [लङ्घन] the (moon) mark, or spot on the moon, iii. 32^b.

लङ्घणमभ [लङ्घनमृग] the spot on the moon, which is held to resemble a deer, iii. 31^b.

लङ्घिभ [लङ्घिभ] marked, furnished with, ii. 7^b.

लटुअ HD. 7. 26. charming, iii. 18^d.

लङ्घि [यस्ति] a stick, stem, stalk; liana; a string of pearls adorned with a gem; anything thin or slender (at the end of compounds after words meaning body), ii. 6²², 10^a, 24^d, 41^a; iii. 2^a, 5^b, 18^b; iv. 19⁶⁴.

लण्ह [लण्ह] soft, smooth, fine, charming, iii. 28^b; iv. 8^a. lanphaa, the same, ii. 24^c.

લદા [°તા] *a creeper, creeping plant*, i. 16³, 34³⁹.

લએ+આ *to speak.* અલાવિદી, i. 4¹¹.

+ઉદ્ધ *to speak, say.* ઉલાવિદાન, iv. 18¹⁷.

લભ *to take, get, obtain. Caus., to cause to take, to give.* લહાં, iv. 3^b.
lahadi, i. 20^{27, 29}. lahanti, iii. 13^d.
лах, i. 20²⁹. lahasu, iv. 19^c.
lahadu, iii. 20¹⁰. lahejja, iii. 33^b.
lahanti, ii. 31^b. labbhā, iv. 23^d.
laddha, i. 20⁴. laddhā, iv. 23^b.
laddhain, ii. 1^c; iv. 22^c. lambhio,
ii. 44^c. lambhido, iii. 20¹⁶. lambhiā,
ii. 13^a.

+સમા *to touch, anoint.* samālambha-
ṇīo, ii. 11¹.

લસ્વ *to hang down.* lambijjanta, iii. 27^b.

+અવ *to resort to, partake in.* ava-
lambedi, i. 20⁹.

+આ *to support.* અલંబિયા, i. 26^b.

લસ્વ *ts. hanging down,* i. 20¹⁰.

લસ્વત્યણી [°સ્તની] *a woman with large, pendulous breasts,* i. 20⁷.

લસ્મ *ts. attainment, obtaining,* ii. 28^c;
iii. 15^b.

લસ્ર *to appear, come to light.* lasia,
ii. 49^b.

+વિ *to shine, become manifest.* vilai-
sai, i. 36^d; ii. 48^b.

લહું [°ચુ] *quickly, easily,* iii. 11^d; iv. 19³⁹.

લા H. 4. 238. *to put on.* lenti, i. 13^b.

લાઆ [°જા] *parched or fried grain,* iv.
21¹.

લાભદેસ [°ટદેશ] *name of a country, part
of Gujarat,* iv. 18^{18, 23}.

લાબસ્ય [°યા] *beauty, loveliness,* i. 32^a;
ii. 3^a; iii. 1^c, 19^a, 20¹⁰.

લાસ [°સ્ય] *dancing, dance,* iv. 10^a.

લાહ [°ભ] *gaining, obtaining,* i. 12^a.

લિખ્ *to write, engrave, paint.* lihai,
ii. 40^b. lihijjai, i. 27^c. lihido,
ii. 8⁷.

+વિ *to engrave, paint.* vilihium, i.
30^d.

લિલ્લા+આ *to embrace.* અલિગાસુ, i.
34²².

લિલ્લ્લ *to lick, grind, rub.* lidha, i. 16^a.

+વિ *to lick, to delight in.* vilihantu,
i. 1^d.

લૌલા *ts. play, sport, beauty, ease, grace,*
i. 34³⁸, 36^a; ii. 30¹, 37^a; iii. 3⁹; iv.
4^b, 7^a, 17^b. lilāghara [°grha], a
pleasure-house, iii. 27^d. lilāvana
[°na], a pleasure-garden, iv. 2⁸.
lilojjāna [°dyāna], the same, iii.
22⁶.

લૌલાદ્રમ [°ચિત] *play, sport,* ii. 34^a.

લુણ્ણ *to rob, plunder.* lunṭijjanti, iii.
20³. lunṭīa, iii. 11^b.

લુપ+વિ *to tear off.* vilutta, ii. 24³.

લુસ્કો HD. 7. 28. *a creeping plant,*
liana, i. 32².

લેણ [°ચ્છ] *a letter, writing,* ii. 6^{17, 20}.

લેચા [°ચ્છા] *a line, streak, the moon's
crescent,* ii. 20^a, 41^b, 43⁵; iv. 9⁹.

લોઽઃ [ક] *the world, mankind, men,* ii.
50^a; iii. 9^d; iv. 18^b.

લોઽણ [°ચન] *an eye,* i. 26^a, 35^d; ii. 3^a,
50^a; iii. 8⁴, 16^a, 19^a, 21^b.

લોટું H. 4. 146. *to sleep; to roll on the
ground.* lotṭai, ii. 4^b.

लोटुण rolling on the ground. racchā-
lotṭanī, street-walker, strumpet,
i. 20²⁸.

लोल ts. shaking, quivering, i. 36^c.

लोह ts. copper, i. 20⁹.

ब see व्य.

वध [पद] foot, iii. 3⁹.

वधंस [पद्य] fem. vīśī, friend, companion,
ii. 13^a.

वधरणा [चन] voice, speech, words, i. 19^{2, 3},
20²⁹, 21⁵; ii. 42²⁰.

वधरणा [दन] face, ii. 11^d, 18^b, 29²¹, 42^a;
iii. 32^a; iv. 6^b.

वधस्स [यस्य] fem. vīśī, friend, companion,
i. 20¹⁷, 25³; ii. 6^{2, 18}, 11¹, 29^{4, 16},
43¹¹, 47¹; iii. 2^{1, 2}, 3⁴, 8², 12³, 20^b;
iv. 2⁶, 5^d, 18³⁴, 20¹², 21¹.

वंस [ज्ञ] family, flute, i. 4⁷, 18⁹.

वंसरोभणा [श्वरोचना] bamboo-manna, Ta-
basheer (whose lustre is similar
to that of the opal), iii. 4^a.

वच् to speak, call. vuccāmi, i. 34¹⁵.

वच्छ [वृक्ष] a tree, ii. 44^a.

वच्छ- [चस] the breast, bosom, iii. 19^b.

वच्छा [त्सा] a girl, young woman, iv.
19^{19, 32, 44}.

वच्छोम name of a town, the capital of
Kuntala, according to the com-
mentaries, Vidarbha, i. 25⁵.

वच्छोमी the Vāidarbhi style in poetry,
i. 1^c.

वच्छ् to deceive, dupe. vañcio, ii. 8^a.

वज्चणा [ना] fraud, iii. 34⁷.

वड [ट] the fig-tree, iv. 18^{30, 38}.

वडसावित्ती [टसावित्ती] the divinity fancied

to be in the Vāta-tree during the
Vatasāvitrivrata, an observance
among women on the day of the
full moon of Jyāistha, iv. 9¹⁸.

वहृतण [वङ्गत्व] HD. 7. 29. growth, iv. 3^a.

वडृण [र्धन] growth, increase, ii. 29¹².

वडृवध [वर्धापक] fem. vīā, congratulating,
i. 16¹.

वडृम्- [वच्चि] H. 2. 154. growth, length,
i. 34^c.

वण [न] a forest, i. 17^b, 18¹⁸; ii. 50^a.

वस्त्र [र्ण] color, beauty, i. 14²; ii. 7^b,
41^c.

वस्त्रण [र्णन] description, praise, ii. 1³;
iii. 30².

वस्त्रिआ [र्णिका] a color, paint, i. 4⁶.

वत्ता [वार्ता] tidings, news, iv. 9².

वत्त्य [स्तु] an object, iii. 31¹.

वद् Caus., to cause to sound, to play.
vāīa, iv. 16^a.

वदी [ती] the suffix vati, iv. 9¹².

वन्द् to salute, pay homage to, to worship.
vandidūm, i. 36¹. vandida-
di, i. 20³³.

वम्मह [मन्मथ] H. 1. 242. Cupid, ii. 3^d,
18^b, 39^b; iii. 11^c. Cp. ममध.

वर ts. best, excellent; a boon, favor;
a bridegroom, i. 1^b, 12^b; ii. 17^a;
iv. 19⁵.

वरिट्टि [एट] best, most excellent, preeminent,
ii. 11^d; iii. 2^c.

वरिल्ल a cloth, garment, ii. 36^a; iii. 3^c,
22⁴; iv. 7^b.

वरिस [वर्द] rain; a year, i. 20⁴¹; iv. 24^b.

वरिसथर [वर्दं] a eunuch, iii. 34⁸.

वरिसि- [र्दिन] raining, iii. 3¹¹.

वर्ण्-to describe, praise.	vannemi, ii.	चतुर्हा [॒धा] the earth, i. 25 ^a .
32 ² . vannaa, i. 18 ¹⁴ . vanniasi, i. 20 ¹⁰ . vannido, i. 8 ^{1, 3} . vannidā, ii. 24 ² ; iii. 26 ¹ .	वाह् to bear, carry.	vahanti, i. 19 ^a . vahanto, i. 18 ² .
वर् to turn round, surround; appear.	+ समुद् the same.	समुद् samuvvahadi, i. 20 ²⁷ .
valanta, iii. 27 ^d . valia, i. 30 ^a ; ii. 24 ^a ; iii. 2 ^c .	चतूर्षा [॒ष्टुर्षा] a wife,	i. 21 ^a ; ii. 2 ^a ; iii. 26 ^a ; iv. 8 ^d .
वर्णः [॒य] a bracelet; a circle, i. 25 ^d ; ii. 9 ^b , 16 ^a , 32 ^c ; iii. 13 ^a , 18 ^a , 27 ^a , 32 ^b ; iv. 7 ^c .	वात् or, ts.	i. 18 ^{b, 10, 18} , 20 ⁴⁰ , 30 ² ; ii. 27 ^a ; iii. 20 ^{16, 17} ; iv. 18 ³⁶ .
वर्णद्वारा [॒यित्] surrounded, encircled; bowed, curved, i. 33 ^d ; iii. 19 ^b ; iv. 20 ^d .	वा to blow.	वाणि, i. 17 ^d .
वर्णही [॒भी] the sloping roof, i. 36 ^a .	+ निस् Caus., to blow out.	प्रिव्वाविदो, iii. 22 ⁴ .
वर्णो a fold of skin on the belly, ii. 1 ^b .	वाभ् [॒त्] wind,	i. 15 ^d .
वर्णहृ [॒भृ] dear, beloved; lover, husband, i. 18 ^a , 19 ^b , 34 ^b ; ii. 6 ²³ , 29 ²¹ .	वाभाणा [॒दन्] sounding, playing,	iv. 18 ^a .
वर्णहराम् [॒भराम्] name of a king, i. 34 ^b .	वाणो ts. speech, voice,	i. 1 ^b , 20 ⁷ .
वर्णली ts. a creeping, winding plant, ii. 35 ^b .	वाद् [॒त्] wind,	i. 32 ² .
वस् to dwell. vasai, iv. 20 ^c .	वाम ts. left,	i. 20 ¹⁵ , 28 ⁴ .
+ नि to dwell, stay. nivasai, ii. 49 ^b .	वामण [॒न्] a dwarf, pigmy,	iii. 34 ⁸ .
वस्+नि to put on, wear; to attire.	वारअ [॒क] a vessel, cup,	iv. 10 ^b , 13 ^a .
niattha, ii. 14 ^a . nivasiam, i. 26 ^c .	वारि ts. water,	iv. 6 ^b , 8 ^c .
वस् [॒ष्ट] influence; used in the instru-	वारणा ts. consisting of water,	iv. 13 ^b .
mental case with the sense, on account of, i. 31 ^a , 36 ^c ; ii. 31 ^c ; iv. 18 ^{a, b} .	वारूणी ts. spirituous liquor,	iii. 14 ^a ; iv. 6 ^b .
वसन्त ts. the spring, i. 12 ⁸ , 13 ^d , 18 ¹⁴ ; ii. 1 ⁸ .	वाली [॒पा०] edge,	i. 15 ^a .
वसन्तसेणा [॒ना०] name of a woman, iv. 9 ⁸ .	वास्+परि to make fragrant.	परिवासि, iv. 5 ^c .
वसुधरा ts. 1. the earth, i. 16 ³ . 2. name of the wife of the Vidūshaka, i. 20 ³⁴ .	वास् ts. dwelling, abode,	ii. 3 ^b ; iii. 22 ¹ .
	वास् [व्या०] the poet Vyāsa, i. 1 ^a .	
	वास् ts. the day, i. 35 ^a ; ii. 2 ^d ; iv. 9 ^d .	
	वाहि- [॒हिन्] fem. °hini, bearing, carrying,	
	after anusvāra fu, [अ॒पि] though,	
	also, cp. kin. vi, i. 4 ^{6, 9} , 7 ^a , 8 ^a ,	

13^c, 16^{d, 2}, 18^b, 20^{d, 7, 8, 10, 13, 14, 39}, 24^a, 25^b, 27^c, 28^{2, 3, 4, 5, 8}, 30¹, 31^{a, b}, 33^c, 34^{13, 30, 32, 34}, 36¹; ii. 1², 5^c, 6^{13, 25}, 8^d, 10⁴, 18^{a, b}, 23^c, 25^{a, b}, 28³, 29¹⁰, 41^{3, 5}, 42^{a, b, 11, 15}, 45^a, 46¹, 47^c, 48^{a, b}, 49¹; iii. 1^{b, d}, 3^{c, 4}, 4⁹, 8^{b, 4}, 9^a, 15^c, 20³, 33^a; iv. 1^b, 6^d, 9², 16^a, 18^{17, 21, 22, 25, 31}, 19^{2, 9, 30, 60}, 20^{3, 6}, 22², 23¹. pi. i. 1^b, 4¹², 10^a, 13¹, 16¹, 18¹⁶, 19⁶, 20^{16, 20}, 22^a, 24⁵, 25^{a, 4}, 34^c, 35^{b, c}; ii. 1^a, 11^{1, 2}, 27^c, 28^d, 39^a, 42¹⁷, 46^a, 48²; iii. 2¹, 3¹⁵, 9^c, 12^c, 13^c, 14^c, 15^b, 16^{c, 2}, 32^a; iv. 2^{a, 4c}, 9^{c, 12, 14}.

विभ [व॒] *as, like*, i. 1^d, 4^{2, 16}, 18¹⁵, 20^{d, 7, 9, 13, 30, 48}; ii. 6^{10, 19}, 11⁶, 40⁵, 45^b; iii. 2¹, 8⁴, 10¹, 19², 20¹⁹; iv. 2¹¹.
Cp. व्य.

विभज्जल [°चक्किल] *a kind of jasmin*, i. 19⁴.

विभक्तवण [°चक्षणा] *circumspect, wise, clever*, i. 20¹.

विभक्तवणा [°चक्षणा] *name of the queen's female servant*, i. 18⁶, 19⁵, 20^{1, 4}, 34³⁵; ii. 6^{4, 13, 14, 17}, 10³, 11⁴, 41⁸, 42², 43⁸, 50³.

विभडु [°दान्ध] *clever, experienced*, ii. 29¹³.

विभप्प [°कल्प] *doubt, hesitation, suspicion*, iii. 10^a.

विभम्बिद [°ज्ञम्भित] *gaping, opening, dis-play, machination*, iv. 18³⁴.

विभसिद् *see* ग्ल + वि.

विभसङ् *see* कर + वि.

विभार [°चार] *consideration*, ii. 6⁸.

विभाल [°काल] *evening*, ii. 50⁴.

विओअ [*योग*] *separation, absence*, ii. 9^c.

विङ्गम [°क्रम] *force, prowess, valor*, i. 14².

विक्खम [°क्षम्भ] *an interlude between the acts of a drama*, i. 6^b.

विक्खरहृ [*Marāṭhī* विखररणे] *to scatter*, ii. 35^b.

विचित [°त्र] *various*, iii. 27^b; iv. 11^a, 20^c.
 ottana [°त्वा] *variety, strikingness*, iii. 31¹. ^odā [°ता] *the same*, i. 20¹; iii. 4⁶.

विच्छाअ- [°य-] *to make pale, outshine*.
 vicchāanto, ii. 30^a.

विच्छेअ [°ट] *interruption*, ii. 39^a.

विच्छोल- H. 4. 46. *to cause to quiver*.
 viccholanto, ii. 30^b.

विजहृ- [°यिन] *victorious*, iv. 4⁴.

विजुल्लेहृ- [°द्युल्लेख-] *to act as lightning*.
 vijjullehaidam, ii. 40³.

विटालि- H. 4. 422. *fem. °lini, polluting*, i. 18³.

विडम्ब ts. *deception, fraud*, ii. 28^a.

विडम्बणा [°ना] *disguise, imitation, mockery*, iii. 12², 33^b.

विडव [°टप] *a branch, bush, thicket*, i. 19^b; ii. 43^{2, 12}.

विडूर [°द्वूर] *name of a mountain or country from which the Vaidūrya jewel is brought*, i. 34¹⁸.

विणडिद *see* णाढ + वि.

विशा [°न] *without*, i. 18¹⁸, 20³⁶.

विशास [°नाश] *destruction*, iv. 24^a.

विखवेदि *see* ज्ञा + वि.

विनिआर [व॒न्तिकार] *a commentator*, ii. 32².

वित्यर [^०स्तर] extension, minute details, i. 34^a; ii. 32²; iv. 3^a, 18^a.

वित्यक्ष [^०स्तोर्ण] large, wide, ii. 23^b.

विद्+नि to tell, announce. निवेदेमि, ii. 10^c; iv. 18ⁱ. निवेदेहि, i. 34ⁱ. निवेदास्सदि, ii. 29ⁱ. निवेदिदि, ii. 22ⁱ. निवेदिदामि, i. 16ⁱ; iv. 19ⁱⁱ.

विद्युरिल्ल [] resplendent? tinkling? [K, ujjvala; J, mañjughoṣa; R, vidrāṇa; U, vistāravat; in the Bāla-rāmāyaṇa, translated vyatikara, sadṛça, and migra], ii. 31<supb.

विष्पलम्भ [^०प्रिपा] separation, iv. 2^b.

विभ्रम [^०भ्रम] perturbation, flurry of mind caused by love, amorous play, i. 2^a, 16^a; ii. 3^b; iii. 12^a, 32^a.

विभ्रमलेहा [^०भ्रमलेखा] name of the queen; name of a woman, i. 16ⁱ; iv. 9ⁱ, 19ⁱⁱ.

विभ्रमवन्त [^०भ्रमवत्] fem. वै, whirling round, swinging, i. 21^b.

विभ्रमसेणा [^०भ्रमसेना] name of a woman, iv. 9ⁱ.

विमाण [^०न] a car, vehicle, i. 34²⁷; ii. 31^b; iv. 19⁵⁵.

विरभया, या [^०चन्] arrangement, dressing, embellishment, i. 20ⁱ; ii. 28^a.

विरहृ ts. separation, i. 35^c; ii. 42^b.

विरहि- [^०हिन्] fem. हिनी, separated from the lover or mistress, i. 20^c; ii. 2^c.

विलास ts. coquetry, grace, beauty, ii. 40^a; iii. 31^a.

विलासिणी [^०नो] a coquettish woman, a woman, iv. 14^a.

विलुप्त see लुप्त + वि.

विलेवण [^०पन्] ointment, unguent, cosmetic, i. 30ⁱ.

विलोअण [^०चन्] an eye, iii. 22^c.

विलोल ts. rolling, unsteady, ii. 32^c.

विवरीअ [^०परोत्] inverted, ii. 16^b.

विवाहृ ts. marriage, iv. 18^{28, 32}, 19^{17, 39, 44}, 20ⁱ, 21^c.

विश्च+अनुप्त to enter. anuppavīṭṭho, iv. 18ⁱ.

+उप to sit down. uvavisa, iv. 19^{b, 60}. uvavisadu, i. 24ⁱ; ii. 29¹⁶. uvavisia, i. 34ⁱ; ii. 41ⁱ.

+नि to enter, fix. Caus., to fix, apply, place, arrange. निवीट्ठा, i. 21^b; iii. 12^a. निवीट्ठा, iii. 2^d. निवेसांति, ii. 36^b. निवेसांति, i. 27^a. निवेशी, ii. 15^a. निवेशामि, ii. 18^a. निवेशादौ, iv. 9ⁱ.

+पा to enter. Caus., to introduce. pavisaṁha, iii. 20^{5, 11}. pavisia, iii. 34^a. paviṭṭhā, iii. 2^d. paviṭṭhāe, iv. 18¹². pavesaa, i. 21ⁱ.

विस [^०ष] poison, iii. 20^a.

विसभ [^०प्य] an object, matter; range, reach, i. 24ⁱ; ii. 8ⁱ.

विसद्ग्रह H. 4. 176. to burst open, be expanded, ii. 4^b.

विसहर [^०पथर] a snake, iii. 20^a.

विसरि- [^०रिन्] fem. የrinī, wandering about, iv. 19⁶⁶.

विसुद्ध [^०गुच्छ] correct, accurate, iv. 12^a.

विसेस [^०शेष] difference, mode, variety, i. 8^{a, b}; iii. 15^b.

विसेसभ [शेषक] *a mark on the forehead with sandal etc.*, iii. 32^b.

विहि [०धि] *performance, manner, conduct, rule, fate, destiny*, ii. 28^a; iii. 14^a; iv. 1^b, 3^d, 18¹².

विहूसरण [भूषण] *ornament, decoration*, ii. 25^b.

वीभणाभ [०जन्ज] *produced by fanning*, iv. 8^c.

वीज् *to fan*. vijāssanā, iii. 22².

वीणा ts. *a lute*, i. 4⁸.

वुत्तन्त [वत्तन्त] *news, tidings*, ii. 11².

वृ+नि *Caus.*, *to ward off*. nivāria, ii. 29^d.

वृत् *to be, abide, stay*. vattai, ii. 4^c, 20^b; iii. 29^b. vattadi, i. 34³¹; ii. 41³, 50¹; iii. 22^s; iv. 19⁶⁰. vattanti, i. 12³, 13^c; ii. 5^d; iii. 27^d.

+आ *Caus.*, *to stir, churn*. āvattia, i. 16^b.

+उद् *Caus.*, *to rub, clean, anoint*. uvvat̄t̄iaṁ, ii. 12^a.

+प्र to go forward, proceed; to arise, be produced; to begin; to be occupied with. paat̄taī, ii. 4^c. paat̄taü, i. 1^b. pavaat̄tadu, iii. 20⁷. paatto, i. 36^c. paat̄ta, iv. 16^b. paütto, i. 4², 6²; iii. 3¹⁷. paüttā, i. 4¹⁶, 16⁴.

+सम to become, arrive. *Caus.*, to anoint. saṁvutto, ii. 50⁴. saṁvuttā, iii. 22¹. saṁvat̄tiānam, ii. 46^a.

वृध् to increase. *Caus.*, to augment; to congratulate. vadḍhanti, iii. 11^c. vadḍhia, iii. 10^d. vadḍhāviṣasi, i. 12⁸. vadḍhāvidā, i. 16².

वृष् to rain. varisidum, iii. 3¹⁷.

वेभ [०द] *the Veda*, i. 24^b.

वेभिडभ [वैकटिक] *a jeweller*, iii. 4^s.

वेभणा [०दना] *feeling, pain*, iii. 4⁹; iv. 19³⁵.

वेज्ज [वैद्य] *a physician*, iv. 7^c, 18²⁷.

वेणी ts. *a braid of hair*, i. 13^b; ii. 1^c, 39^b.

वेणु ts. *a flute*, iv. 6^a, 18^a.

वेदिआ [०का] *an altar, raised seat*, ii. 29¹⁵.

वेरलिभ [वैद्यर्य] H. 2. 133. the Vāidurya jewel, cat's eye, i. 34¹⁸.

वेला ts. *time, opportunity*, ii. 6¹⁵, 41⁵.

वेष्ट to surround, enclose, embrace. ve- dhium, i. 30^b.

वेस [०श] *dress, apparel*, iii. 18^a; iv. 7^d, 18^{a, b}.

वी see त्वम्.

वृथ् to pierce. *Caus.*, to cut, perforate, bore. vindhanti, i. 32^d. viddhā- vidā, iii. 4^s.

वा, व [व्वा] like, as. vva, i. 18^d, 29^d, 35^d; ii. 33^b, 34^b, 36^b, 39^a, 46^d, 48^b; iii. 2^{a, b}, 20^a, 25^a. va, i. 4^d, 16^d; ii. 35^b, 37^b, 38^b, 40^b; iii. 20^a, 28^b; iv. 9^b, 17^b. Cp. विअ.

वाङ् to fancy. sañke, iv. 22^c.

वाम+नि *Caus.*, to hear, listen to. ni- sāmaa, ii. 29^c.

विक् *Caus.*, to teach, instruct. sikkhā- viasi, ii. 27¹.

वृश् *Caus.*, to wither, emaciate. sosa- nijjo, iv. 2². sosanijjā, iv. 2¹.

शु to hear. *suṇa*, ii. 27^d. *suṇasu*, i. 8^a. *suṇādu*, ii. 9¹; iv. 9⁴. *souṇa*, i. 35^c. *suṇiadi*, i. 4¹⁰, 21⁵; ii. 10⁵. *suvvantah*, ii. 27^d. *sudam*, ii. 24¹; iii. 20¹.

श्लाघ् to praise. *salāhanijjo*, iv. 3¹.

श्वस + उद् to be loosened, relaxed. *ūsa-*
santaiñ, ii. 24^b.

+ वि to trust, confide, rely. *visasiadi*, iv. 20³.

स [स्व] one's own, iv. 19²⁴.

सअ [शत] a hundred, iii. 27^c. *Cp.* सद.

सअं [स्वयम्] self, ii. 47¹.

सअंकिद [स्वयंकृत] self-made, i. 19⁶.

सभण [शयन] a bed, couch, iii. 27^c.

सभल [सकल] all, entire, i. 34⁸; ii. 5^c, 28^c, 47^c; iv. 6^d, 20⁹, 24^a.

संविहाणाभ [‘धानक] arrangement of incidents, i. 34²⁵.

सङ्कभ [संस्कृत] the Sanskrit language, i. 7^a.

सङ्कद the same, i. 6².

सङ्क्रा [शर्करा] sugar, ii. 26⁴.

सकिख- [साक्षिन्] an eye-witness, i. 18¹³;
iii. 24^b.

सग्म [स्वर्ग] heaven, i. 4^a.

सङ्क्षा [शं] hesitation, scruple, fear, iii.
34^a.

संकेद [त्] a rendezvous, ii. 41⁹, 50².

सङ्क्ष ts. touch, contact, ii. 28^c.

संगम ts. meeting, union, intercourse, iii.
6^b, 34²; iv. 3¹, 9^a.

सङ्गि- [॰ङ्गिन्] fem. °gini, touching,
meeting, attached to, ii. 20^a; iii.
24^b.

संघाडी [॰टिका] HD. 8. 7. a couple, union,
contact, i. 3^b.

सच्चन्दगा [॰च] with sandal, rubbed with
sandal, iv. 6^c.

सच्च [॰त्य] true, real; adv. indeed, for-
sooth, i. 20¹; ii. 6⁴; iii. 8^a, 12²,
20⁴, 21²; iv. 20². *Compar.*, saccara,
dara, ii. 6⁵.

सच्चन्त [स्वा] at one's own will, iv. 2⁶.

सज्ज ts. ready, prepared, ii. 28⁴, 29¹²;
iv. 20¹¹.

सज्जया [॰न] a good person, iii. 20¹⁷.

सज्जो- to be prepared, made ready.
sajjanti, i. 4⁹. sajjijjanta, iii.
27^c.

सञ्ज्ञ [साथ्य] to be accomplished, attain-
able, possible, i. 25^d.

संचास [॰ष] heaping up, collection, ii. 1²;
iv. 9⁷.

संचरण ts. going, motion, iii. 23^a.

संचारि- [॰रिन्] fem. °riṇī, moving, wand-
ering, iv. 19⁶⁴.

संज्ञोविः [॰विन्] fem. °viṇī, bringing to
life, resuscitating, ii. 3^c; iv.
23^b.

संजोआभर [॰योगकर] uniting, bringing to-
gether, i. 34²³.

संश्वा [॰च्छा] evening, i. 34¹¹, 36¹; ii. 41³,
50¹; iv. 4^a.

सट्टभ [॰क] a kind of drama, i. 4¹⁸, 6^a,
12^b.

सणा [श] hemp, i. 20⁴³.

संशिष्ठिद [॰निष्ठित] near, ii. 41³, 9, 50¹.

सद + प्र to be pleased, propitious. pa-
stiaü, iii. 21^b.

सद [शत] a hundred, i. 20²⁸, 4¹. *Cp.* सअ..

सह [शब्द] *a word, sound, speech, noise,*
i. 8^a, 20^a, 36^c; iii. 31¹; iv. 9^a.

संताचि- [चिन्] *fem. विनि, burning, afflicted,* iv. 9^c.

संतोसि- [चिन्] *fem. शिनि, pleasing, comforting,* ii. 29^c.

संधि *ts. union, friendship, peace,* ii. 6¹⁴, 15, 16.

संपर्चम *ts. with the Pañcama mode,* iv. 6^a.

सर्प [र्पि] *a snake,* iv. 18²⁷.

सम *ts. same, equal, like, even, plain;*
adv., together, with, i. 19^a, 20^{12, 26, 33},
24^d; ii. 10^b; iii. 6^b, 8^a; iv. 6^b,
12^a.

समय [र्षि] *time,* i. 20²⁹, 36^b; ii. 6²¹, 50¹;
iii. 3¹¹, 19^c; iv. 4^b, 7^d, 18⁷.

समणि *ts. adorned with jewels,* iii.
18^a.

समत्त *see आप + सम.*

समसीलिआ [शीर्षिका] *a setting on a par with, equality,* i. 20²⁶.

समाजम [गम] *meeting, arrival,* iii. 8^a.

समारम्भ *ts. beginning,* i. 14².

समिच्छि [सच्छि] *abundance,* ii. 44^c.

समुद्रद [चित्] *fit, appropriate,* iv. 19¹⁶.

समुद्रभ [र्षि] *collection, multitude,* i. 28².

समुद्र हृ [द्रव] *the ocean,* ii. 29¹³, 43⁵; iii.
4³.

समहन्त [द्रान्त] *sea-shore,* iii. 3¹⁴.

समोरपिच्छि [समयूरः] *with peacocks' tail-feathers,* iv. 14^b.

संपत्ति [प्रति] *now,* i. 35^b.

संपद्धि- [किन्] *mixed with, having contact with,* i. 17^b, 20^c.

संपदं [सांप्रतम] *now,* i. 19^b, 34⁷; iii. 26².

संयुड [०ट] *a cavity, fold,* ii. 6^{23, 24, 25}, 7^a.

संयुक्त [०पूर्ण] *full,* iii. 25^d.

संभव *ts. birth, origination,* iv. 22^b.

संभोज [ग] *copulation,* i. 20^a; ii. 28^c.

संमुह [ख] *facing, opposite,* ii. 36^a.

सर- [रस] *a lake, pond,* iii. 29^a.

सर [श] *an arrow,* ii. 3^d, 45^b; iii. 11^c;
iv. 4^d, 20^d.

सरथ [शरद] *the autumn,* iii. 3¹¹, 28^d.

सरणि [ग] *refuge,* ii. 10^b.

सरणी *ts. a path, line, row, swarm,*
ii. 6^a.

सरल *ts. straight, honest,* ii. 23^a, 30^d.
०त्ता [०त्वा], *sincerity,* iii. 10^b.

सरसस्त्रै [०स्त्री] *the goddess of poetry,*
i. 1^a.

सरसस्त्रौ *the same,* i. 34³⁴; ii. 10³, 4.

सरहसं [०भस्म] *impetuously,* ii. 50^b.

सरिआ [०रित] *a river,* ii. 27^b, 35^a.

सरिच्छि [दृच्छि] *equal, like,* i. 19^c, 29^b.

सरिस [०दृश] *the same,* i. 35^a; ii. 10^a, 11^a,
38^a; iii. 14^d.

सरोर [श] *body,* iv. 19³², 21^c.

सरोरि- [शरोरिन्] *fem. ऋनि, embodied,* iv.
19⁶⁴.

सलाभा [शलाका] *a pin, stick used as a brush or pencil,* i. 20⁷, 34¹⁸.

सलिल *ts. water,* i. 17^d, 20¹³; iii. 20³,
22¹; iv. 13^a.

सबज्जा [०यर्णि] *worship, attendance,* i.
34³⁵.

सबणि [र्षि] *an ear,* i. 29^a; ii. 8², 18^a;
iii. 2^d, 19^a; iv. 6^a.

सबर [शब्] *a mountaineer, savage,* iv.
19⁶⁴.

सब्ब [सर्वे] *every, each, all,* i. 7¹, 14²,

18¹; ii. 6^{4, 5}, 24², 27^c, 28^c; iii. 8⁴; iv. 2¹⁰, 18^{a, 34}, 23^d.

सव्वक्षस [सर्वक्षय] all-scratching, i. e. very galling or exciting, i. 18^d.

सव्वस [सर्वस्य] the very essence, i. 28^b.

सलङ्ग [शशा^०] the moon, iv. 23^b.

ससहृ [शशधृ] the same, iii. 30^a, 31^a.

ससि- [शशिन] the same, i. 25^a; ii. 10^c, 20^b, 21^b, 32^d; iv. 3^b.

ससिया the same, iii. 33^b.

ससिप्पहा [शशिप्रभा] name of a queen, the mother of Karpūramāṇjari, i. 34^{11, 17}.

ससित्तपड [शशिखव] a digit of the moon, i. 3^a.

ससुर [श्चशुर] a father-in-law, i. 18^a.

सह to endure. soḍhavvo, iv. 1^a.

सह ts. together with; at the same time, ii. 6^{14, 15}, 9^{a, b, d}, 42²¹, 50^{a, b}; iii. 34^a; iv. 2^b.

सहअर [°चर] a companion, friend, husband, ii. 41⁶.

सहरिसे [°र्धम] with joy, ii. 34^b.

सहस्र ts. forcibly, suddenly, i. 18^d, 29^a; ii. 45^b; iii. 3^d, 20¹⁵.

सहा [°भा] an assembly, i. 19⁷.

सहाय [स्वभाव] innate disposition, nature, iii. 11^a.

सहिआ [°खी] a female friend, iv. 13^b.

सहित्तया [°खित्त्व] friendship, ii. 28³.

सहिद [°त] accompanied by, together with, i. 28⁸; ii. 42².

सही [°खी] a female friend, i. 19⁵; ii. 7^a, 29^b, 41⁹, 43¹⁰, 50^{2, 3}; iii. 19², 20²²; iv. 9¹⁴, 19^{39, 57}.

साअं [यम] in the evening, iv. 4^b, 8^b, 18⁷.

साभरदत्त [सागं] name of a merchant, iii. 5².

साध्+प्र to adorn, decorate. pasāhiā, ii. 22^a.

सामग्रो [°घी] completeness of outfit, outfit, the requisites, ii. 41⁶, 42², 8, 21; iv. 9¹³, 19⁷.

सामल [श्चां] blackish, i. 16^c.

सामा [श्चा^०] night, iv. 8^c.

सार ts. essence, vigor, iii. 10^d.

सारङ्गु ts. an antelope, ii. 20^b; iv. 1^b.

सारङ्गिआ [°का] name of a female servant of the queen, iv. 9¹⁴, 18⁹, 20⁶.

सारिआ [°का] a kind of bird, Maina, Acridotheres tristis, i. 18¹⁵.

सारिक्ष [सटृक्ष] H. 1. 44. like, similar, iv. 19³⁰. ḍā [sadṛkṣatā] likeness, resemblance, iv. 19^{53, 59}.

साजिआ [शालिका] an apartment, room, i. 14^c.

सावसभ [°थत्त्व] the position of a rival wife, iv. 23^a.

सास [श्चा^०] a sigh, ii. 9^a.

सामरा [शासन] direction, order, iii. 9².

साहार [साहकार] produced from the mango, iv. 5^b.

साहि- [शालिन] a tree, ii. 46¹.

साहिमुह [°भिमुख] fem. ḥi, facing one another, iv. 12^b.

साहुलिआ HD. 8. 52. a garment, cloth, i. 20²³.

सिअ [°चय] a cloth, garment, i. 4³, 26^c; iii. 22².

सिक्खावणा [शिक्षापण] *teaching*, ii. 8^c.

सिगचं [शौघ्रम्] *quickly*, i. 4^d.

सिंघतणा [शोघत्व] *speed*, i. 18¹³.

सिङ्गार [शृः] *love, passion*, ii. 3^c; iii. 10^d; iv. 19⁶⁴, 23^b.

सिच् *to sprinkle.* siñcanti, iv. 10^b. siñcijjanti, iii. 20^a. sitta, iii. 22¹. sitto, i. 20⁴³.

सिज्जा [शिं] *tinkle, jingle*, ii. 32^c.

सिज्जज्ञ [शिज्जत] *tinkling, singing*, i. 18^c.

सिद्धिल- [शिथिलय-] *to relax, loosen.* si-dhilaāmi, ii. 1³.

सिणिद्ध [स्त्रिघ] *affectionate*, i. 16³.

सिद्ध ts. *a kind of supernatural being*, i. 25^c.

सिद्धि ts. *witchcraft, magic power*, i. 21⁵.

सिन्दुवार *name of a tree (*Vitex negundo*) and its flower*, i. 19^b; iv. 7^a.

सिप्पि H. 2. 138. *a conch-shell*, i. 4^b.

सिर- [शिर्स] *head, top, summit*, ii. 46^d; iii. 3⁹; iv. 19³⁶.

सिरखण्ड [श्री] *sandal-wood*, iv. 4^a.

सिरिताले [श्री] *a kind of toddy-palm*, ii. 1².

सिरिराभसेहर [श्रीराजशेखर] *the renowned Rājaçekhara*, i. 10^a.

सिरिवज्जाउह [श्रीवज्जायुध] *name of a king*, iii. 5².

सिते [श्री] *wealth, dignity, beauty*, i. 33^b; ii. 48^a; iii. 15^c.

सिरोस [शिरोष] *the flower of *Acacia sisyrissa**, iv. 7^a.

सिला [शिं] *a stone, rock*, ii. 15^b; iv. 9⁷.

सिलौमुह [शिलौमुख] *an arrow*, ii. 19^b, 38^b, 46^b; iv. 4^d, 9⁹.

सिलोअ [श्लोक] *a verse*, ii. 7^b, 8³, 9¹.

सिविणभ [स्वप्न] *a dream*, iii. 2², 3^a, 4, 6, 7, 4⁶, 8^a, 20⁴.

सिसिर [शिशि] *cold; the cold season*, i. 13^d; iv. 6^b.

सिसिरोबार [शिशिरोषदार] *artificial refrigeration, means for cooling*, ii. 41⁶, 42², 8, 21²; iii. 19².

सिसुत्तणा [शिशुत्व] *childhood, infancy*, i. 20^d.

सिर्वरड [शिख] *a lock of hair left on the crown of the head (used as synonymous with çekhara)*, i. 5^a.

सिहरि- [शिखरि] *a mountain*, i. 15^d.

सिर्वा [शिखा] *top, tip; edge*, ii. 47^c; iii. 25^c; iv. 3^d.

सिहिण HD. 8. 31. *the female breasts*, i. 34^b; iii. 16^b; iv. 7^a.

सौअल [शौतल] *cool, cold*, i. 15^d; iv. 4^b, 6^{a, b, c, d}.

सोमन्तिणी [‘नो] *a woman*, i. 15^b; ii. 28^b.

सौल [शौ] *nature, disposition*, ii. 6⁶.

सौस [शौर्द्ध] *head*, i. 20²⁷; iv. 2⁴, 12^a, 18²⁷.

सुभ [शुक] *a parrot*, iv. 2⁶.

सुआ [‘ता] *a daughter*, i. 3^b, 12^b.

सुउमार [कुमार] *very delicate or soft*, i. 7^a, 20⁷.

सुक्क [‘वि] *an excellent poet*, i. 20²⁰.

सुट्टरं [सुष्टुतरम्] *excellently, exceedingly*, i. 20⁷; iv. 20¹⁵.

सुणाभण [‘नयन] *having beautiful eyes*, ii. 11⁴.

सुत्त [सूत्र] *a thread, fibre*, ii. 50^c.

सुत्तार [सूत्रकार] *an author of Sūtras*, ii. 32¹.

सुत्ति [सुक्ति] *a pearl-oyster*, iii. 3¹⁸, 4^a, 1³.
 सुत्य [सुस्थ] *well-conditioned*, ii. 1^a.

सुन्दर *ts. fem.* ०^१, *beautiful, lovely*, i. 20⁸; ii. 44^c; iii. 28^a, 34^a; iv. 21^d.

सुन्दरकेली *ts. name of a woman*, iv. 9¹¹.

सुन्दरताणा [०८] *beauty, loveliness*, i. 14².
 सुन्दरे [सौन्दर्य] *the same*, i. 28^b, 33^c; ii. 48^a.

सुप्पञ्जल [०प्राञ्जल] *very straight, honest, sincere*, ii. 27¹.

सुबहुल *ts. very great*, iii. 12^d.

सुमरणा [स्मृ] *remembering, recollection*, ii. 10^b.

सुर *ts. a god*, i. 25^c. *sura-aṇa [-jana], the gods*, i. 3^a.

सुरआ [०त] *copulation, sexual intercourse*, i. 24^d.

सुरङ्गा *ts. a subterranean passage*, iii. 22⁹, 34^b; iv. 9⁶, 7, 18³⁸, 19², 24.

सुरसरिदा [०रित] *the Ganges*, iii. 3⁷.

सुराहि [०भि] *the spring*, i. 14²; ii. 22^b.

सुरा *ts. spirituous liquor*, i. 24^d; iv. 4^b, 19^a.

सुलक्षणा [क्षणा] *name of a woman*, i. 34³⁵; ii. 9¹.

सुलोल *ts. very waving, unsteady*, iii. 11^a.

सुवर्ण [०र्ण] *gold, a golden coin*, i. 14², 18¹⁸, 19⁷, 20¹⁴; ii. 41^a; iii. 4^b, 5^b, 3, 22^c.

सुवर्तुल [०र्तुल] *very round*, iii. 4^b.

सुस्सूसध [सुशूषक] *attentive, obedient*, i. 20³⁴.

सुह [०ख] *happy, agreeable; happiness*,

ease, joy, i. 3^b, 14³, 34¹¹, 36^b; ii. 28^d; iii. 24^a; iv. 21⁶.

सुहम [०भा] *blessed, beloved, beautiful*, ii. 9^c, 10^d; iv. 3¹. *-ttapa [-tva], beauty, loveliness*, iii. 13^d.

सुखसंज्ञा [०खसंज्ञा] *a happy evening*, ii. 49⁴.

सुहासिद [०भाषित] *a witty saying, good counsel*, iv. 9⁵, 12.

सु *ts. go, proceed, flow. saraī, ii. 6^c. saranta, ii. 35^a*.

+ अप to go away, to vanish. osaranti, iii. 16^d; iv. 18^b.

+ पा to flow forth, to grow. Caus., to extend. pasaranta, iii. 10^c, 11^a. pasārida, i. 16³.

+ प्रति Caus., to arrange. padisāredi, i. 4⁵. padisāriadi, i. 4⁸.

से H. 3. 81. *his, her*, i. 29²; ii. 1³, 6^c, 13^a, 18^a, 30^d, 35^a, 46^a.

सेअसलिल [खेद] sweat, perspiration, iii. 22¹.

सेज्जा [श्वया] *a bed, couch*, i. 23^c; ii. 4^b; iii. 3^a, 27^d.

सेट्टि- [शेट्टि] *a merchant*, iii. 4⁵.

सेणा [०ना] *the word senā*, iv. 9⁸.

सेरन्दी [सेरन्दी] *a female attendant in the women's apartments*, i. 36^c; iv. 9⁹.

सेव् to attend upon, frequent. seval, ii. 17^b.

+ नि to practice, enjoy. nisevia, iv. 8^b.

सेस [ज्ञेय] remaining; rest, ii. 29^{1, 4, 8}; iv. 4^d.

सेहर [शेखर] *a crest; chaplet, diadem*, iii. 13^a.

सेहालिआ [शेफालिका] *a kind of flower supposed to blossom by moon-light,* iv. 18³⁶.

सोडोरत्ता [शौटोर्य] *valor,* i. 32².

सोङ्ख्य *see सङ्ख.*

सोरण [शोरः] *red,* i. 26^a.

सोत्त [सोत्तस्] *a stream,* i. 12^b; ii. 27^b; iii. 3⁷.

सोत्तिभ [शोत्तिभ] *a learned Brāhmaṇa,* iv. 20⁹.

सोविदल्ल [सोः] *a harem-keeper,* iii. 34⁸.

सोसण्य [शोषणः] *emaciating, name of one of the arrows of Cupid,* i. 32^d; iii. 26^c.

सोहगा [सोभाग्य] *beauty, charm,* ii. 3^b.

सोहजण [शोभाज्जन] HD. 8. 37. *horse-radish,* i. 20²⁰. (*K*, phalgunamāsi tatkandarū khaṇḍayanti; *J*, puṣpanimittam cākhānām troṭanam ity arthaḥ.)

सोहा [शोभा] *light, splendor,* i. 28², 29², 31^{a, b}, 34¹⁷; ii. 10^b, 25^a; iii. 25^c.

सोहि- [शोभिन्] *shining, lovely,* ii. 7^b.

स्वल् *to tumble, fall down, end.* khalā, i. 20^a. khaliā, i. 32^b.

स्तम् *Caus., to stop, arrest.* thambhe-mi, i. 25^b.

स्तू+प् *to spread, to make a bed.* pattharijjanti, i. 36^b.

+वि *to increase. Caus., to spread, extend.* vittharanti, ii. 2^d. vitthārida, iii. 8^t.

स्त्वा *to stand, remain, find place. Caus., to place, arrange.* ciṭṭhasi, i. 18¹⁵; iii. 2¹. ḥālī, i. 34^a. ciṭṭhadi, i.

21⁴; ii. 6¹⁰; iv. 20⁹. ciṭṭha, ii. 42²¹; iv. 19²⁴, 20⁴. ciṭṭhadu, i. 34²⁶; ii. 41⁶. ciṭṭhissam, i. 20³⁴. ḥia, ii. 33^a; iii. 23^a. ḥida, iv. 18³⁰. ḥio, ii. 1^b, 46^d; iii. 4^a. ḥido, iii. 3¹⁵, 4⁴. ḥiā, i. 26^c. ḥidā, i. 20², 1⁸. ḥiam, ii. 47^d. ḥidān, i. 20²⁷. ḥideṇa, ii. 29⁷. ḥie, iii. 25^a. ḥāvia, ii. 43². ḥa-vio, ii. 17^a. ḥāvido, i. 4⁷. ḥā-vidāo, iv. 9¹⁰.

+उद *to stand up, rise.* utṭhiūna, iii. 21^a. utṭhia, ii. 43⁵.

+प्रति *Caus., to place, establish.* padīṭṭhāvidā, iv. 18¹¹.

+सम *to stand, to be settled, fixed.* samīthido, iii. 3¹⁸. samīthiā, iii. 3^b, 5^b. samīthidā, iv. 19⁶⁴.

स्ता *Caus., to wash, bathe.* nīhāvio, i. 29^c.

स्तृश *to touch.* putṭha, iv. 22⁴.

स्तट *Caus., to split, cleave.* phāḍidāo, iii. 4³.

स्तुट H. 4. 177. *to break, fall asunder.* phuḍantī, iii. 20⁸.

+प् *to open, become manifest.* pa-hutṭai, ii. 4^a.

स्तुर *to appear, become manifest, to quiver, vibrate.* phuraū, i. 1^c. phurantao, iii. 31^b.

+वि *to quiver, shine, blaze out.* vip-phurai, iv. 3^c. vippuranto, iv. 24^a.

स्त्र *to remember.* sumarasi, ii. 24³.

+वि *to forget.* visumāridām, iv. 19⁴⁶. स्तंस *to fall down.* saṁsamānam, i. 27^b.

स्वप्न *to sleep.* suvanti, i. 14^c. sutto, हल्लोल H.D. 8. 64. *murmuring, noise,*
iii. 3⁷. i. 4¹⁰; iii. 34⁸.

हूं *see अहम्.*

हंस ts. *fem. °सि, a swan, flamingo,* ii. 6¹⁰, 8^a; iii. 29^a.

हक्कार- *to call, summon.* hakkāraī, ii. 33^b. hakkāriūṇa, ii. 36^b. hakkāria, i. 4¹². hakkāriadu, iv. 20^s.

हृष्य [‘स्त्री] *a hand,* i. 18¹⁰, 26^b, 36^c; ii. 6¹⁷, 20^a, 4^d; iii. 3^b, 23^a; iv. 9⁸, 9, 10, 12^a, 12^a, 15^a, 20¹³.

हृन *to strike, beat.* haū, ii. 43^a.

हृत्त *exclam., go to! mind you!* ii. 26^a.

°हर [‘धर] *carrying,* ii. 6^d.

हर ts. *a name of Civa,* ii. 6²³; iii. 3^a.

हरया ts. *stealing, fascinating,* ii. 28^b, 31^d; iii. 18^c.

हरि ts. *a name of Vishnu,* i. 24^a.

हरिअन्दपुरी [हरिचन्द्रः] H. 2. 87. *the city of Hariçandra, supposed to be situated in mid-air, a fatal morgana,* ii. 40^c.

हरिआल [‘ताल] *yellow orpiment,* iii. 22^a.

हरिउडू [‘वृद्ध] *name of a poet,* i. 20²⁰.

हरिकेली ts. *a name of Bengal,* i. 14².

हरियाङ्गू [‘णाङ्ग] *the moon,* i. 10^b, 12^a, 25^a; iii. 20¹⁵, 34^a.

हरियाच्छ [‘णाच्छ] *fem. °च्छि, deer-eyed,* iii. 22^d.

हरियाणी st. *a doe, female antelope,* ii. 41^c.

हल्लोल HD. 8. 64. *murmuring, noise,* i. 4¹⁰; iii. 34⁸.

हला ts. *a vocative particle used in addressing a female friend,* iv. 19³³.

हलिहौ [‘रिहा] *turmeric,* iii. 1^a.

हस *to laugh, mock. Caus., to cause to smile, laugh.* hasanti, iv. 18^b. hasantie, i. 20¹⁵. hāśia, iv. 18^b.

+उप *to deride, ridicule.* uvahasiāmi, i. 18ⁱ.

+वि *to smile.* vihasia, iv. 18²³.

हा ah, alas, iii. 22ⁱ.

हा+परि *to be inferior to.* parihia-māṇa, iii. 8ⁱ.

हार ts. *a garland, necklace,* ii. 10^a, 11^b, 17^a, 23^b, 32^a, 35^a; iii. 2^a, 18^b, 20^a; iv. 7^a.

हाल ts. *name of a poet,* i. 20²⁰.

हास ts. *laughter, merriment,* ii. 3^b, 10^b; iv. 14^b.

हि ts. *because, for,* i. 14^b, 16^b.

हिमाः [हृदय] *heart,* i. 34³⁵; ii. 26^a, 30^c, 43^c; iii. 8ⁱ, 16^d, 18^c, 20¹⁷.

हिपड़ *to go, wander.* hindase, iii. 34^a.

हिन्दोल- *to swing.* hindolaanti, ii. 29⁷.

हिन्दोलअ [‘क] *a swing,* ii. 29⁵, 6.

हिन्दोलभप्पमज्जनी [‘कप्रभज्जनी] *the swing-breaker, the swing-festival,* ii. 6²³.

हिन्दोलणा [‘न] *swinging,* ii. 32^d, 34^a.

हौरभ [‘क] *a diamond,* ii. 25^b.

हु *see क्षु.*

हुकार ts. *the sound hum, murmur, humming,* i. 36^d; iii. 20^v; iv. 15^a.

हुड्क ts. a small musical instrument, perhaps timbrel, drum, iv. 16 ^a .	+ अनु to imitate, resemble. anuharaï, i. 6 ^a . anuharadi, ii. 41 ⁵ .
हृदयह [हृत] fire, iv. 21 ¹ .	+ परि to avoid. pariharia, i. 6 ² .
हृ to carry, carry away, captivate, to enchant. haraï, iii. 20 ^d , 22 ^a . ha- ranti, ii. 26 ^a .	+ वि� to sport, play. viharai, ii. 41 ^c . हेला ts. ease, facility, ii. 29 ^b , 35 ^a , 47 ^b .



PART III

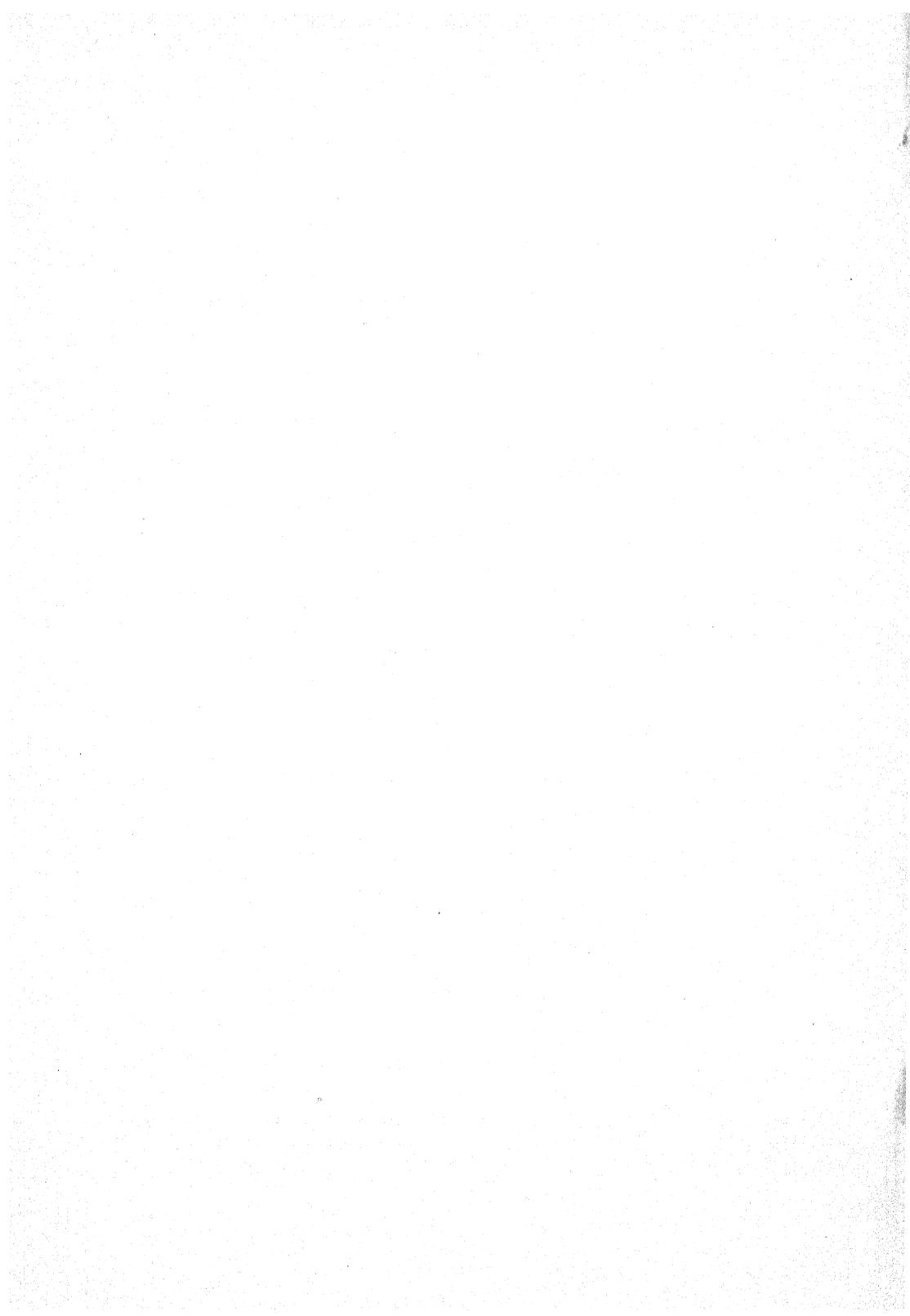
ESSAY

ON

RĀJĀCEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW



1. Chronological List of Books and Papers Concerning Rājaśekhara.

1827. **Wilson, H. H.** Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826–27. References to 3d ed., 2 vols., London, 1871.

1862. **Hall, Fitz-Edward.** Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature. Journal of the Asiatic Society of Bengal, xxxi. 1 ff.

1869. **Govinda Deva S'ástri.** The Bálarámáyána. A drama by Rájaśekhara. Edited etc. Benares. Reprinted from the Pandit, a monthly journal of the Benares college, devoted to Sanskrit literature, old series, vol. iii., nos. 25–35.

1871. **Vámanacárya.** The Viddhaśálabhañjiká edited etc. The Pandit, old series, vols. vi. and vii., nos. 65–73.

1872. **Vámanacárya.** The Karpúramañjarí edited etc. The Pandit, old series, vol. vii., nos. 73–76.

1873. (**Jívánanda Vidyáságara.**) Biddhashala Bhanjika, a drama by Rajashekhar, with a commentary by Satyavrata Samasrami. Calcutta.

1873. **Aufrecht, Theodor.** Ueber die Paddhati von Qárīgadhara. Zeitschrift der deutschen morgenländischen Gesellschaft, xxvii. 1–120.

1878. **Borooh, Anundoram.** Bhavabhuti and his place in Sanskrit literature. Calcutta.

1879. **Cunningham, A.** Report of a tour in the Central Provinces in 1873–74 and 1874–75. Archaeological survey of India, ix. 85. Calcutta.

1881. **Borooh, Anundoram.** Practical English-Sanskrit Dictionary. Vol. 3. With a prefatory essay on the ancient geography of India. Calcutta. See especially §§ 134 and the following.

1883. **Müller, F. Max.** India: what can it teach us? London.

1883. **Fischel, R.** [Review of] Kausika's Zorn (Tschandakauçika). Ein indisches Drama von Kschemisvara. Zum ersten Male und metrisch übersetzt von Ludwig Fritze. Göttingische gelehrte Anzeigen. 1883, pages 1217–41.

1883. **Harigcandra.** Karpür Mainjari, saṭṭak (Yah nāṭak cuddha prākṛt bhāṣā meṁ Rājaśeṣā kabi kā banāyā huā hāi . . .) Bānāras : Āryayantrālaya sambat 1939.

1883. **Jívánanda Vidyáságara.** Biddhashala bhanjika, a drama by Rajasekharakabi. Edited with a commentary. Calcutta. “Dvitiyasainksarāṇam.”

1884. **Bhandarkar, R. G.** Report on the search for Sanskrit mss. in the Bombay Presidency during the year 1882–83. Bombay.

1884. Peterson, Peter. A second report of operations in search of Sanskrit mss. Journal of the Bombay Branch of the Royal Asiatic Society, no. xliv. Pages 59f, 63f.

1884. Jīvānanda Vidyāsāgara. Bālārūmāyāna nāma nāṭakam mahākavi c̄ri Rājaçekhara viracitam . . . vyākhyayānvitam. Calcutta.

1885. Cappeller, Carl. Pracāṇḍapāṇḍava [or Bālabhārata] ein Drama des Rājaçekhara. Strassburg.

1886. Apte, Vaman Shivram. Rājaçekhara: his life and writings. Poona: "Arya-Bhushana" Press. Pages 54.

1886. Bhāskar Rāmchandra Ārte. The Viddhasālabhanjikā of Rājasekhara: with the commentary of Narayana Dixit . . . To which is added the Ritusamhāra of Kālidāsa with a close English translation and various readings by Keshava Rāoji Godbole. Poona.

1886. Peterson, Peter, and Durgāprasāda. The Subhāshitāvali of Vallabhadeva. Bombay Sanskrit Series, no. xxxi. Bombay.

1887. Durgāprasāda and Kāśinātha Pāṇḍuranga Paraba. The Karpūrāmanjari (with the commentary of Vāsudeva) and the Bālabhārata of Rājaçekhara. Bombay. Kāyyamālā. 4.

1887. Fleet, John F. The date of the poet Rājaçekhara. Indian Antiquary, xvi. 175-178.

1889. Kielhorn, F. Siyadoni stone inscription. Epigraphia Indica, i. 162-179.

1890. Lévi, Sylvain. Le théâtre Indien. Paris.

1890. Vaman Shastri Islampurkar. A lucky wife or Karpoormanjari. Composed from Prakrita or Maharashtra dialect. Bombay: "Tattva-vivechaka" Press. Vāgvilāsa-ratnākara, ratna 1.

[This seems to be the most convenient place for the names of a few books (1. Dictionaries; 2. Grammars; 3. Texts; 4. Books on plants, minerals, etc.) to which I have made more or less frequent reference in the Notes to the Translation. The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]

BR. = Sanskrit-Wörterbuch von Böhtlingk und Roth. St. Petersburg, 1855-75.

OB. = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk. St. Petersburg, 1879-89.

Molesworth = Dictionary, Marāthi and English, by James T. Molesworth. 2d ed. Bombay, 1857.

Hemachandra = Hemak'andra's Abhidhānak'intāmani, ein systematisch angeordnetes synonymisches Lexicon. Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Rieu. St. Petersburg, 1847.

HD. = The Des'ināmālā of Hemachandra. Part I. Text and critical notes. By R. Pischel. Bombay, 1880. (See p. 117.)

H. = Hemacandra's Grammatik der Prākritsprachen, herausgegeben von R. Pischel. Halle, 1877-80. (See p. 117.)

Vararuchi = The Prákrita-Prakāś'a, or the Prákrit Grammar of Vararuchi. Edited and translated by E. B. Cowell. Hertford, 1854.

Jacobi = Ausgewählte Erzählungen in Māhārāshṭri. Zur Einführung in das Studium des Prákrit. Grammatik. Text. Wörterbuch. Von Hermann Jacobi. Leipzig, 1886. Appended is a sketch of the Cāuraseni.

Whitney = A Sanskrit Grammar. By William D. Whitney. 2d ed. Leipzig, 1889.

Cakuntalā = S'akuntalā . . . by Kālidāsa. Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.

Meghadūta = Meghadūta . . . von Kalidāsa. Herausgegeben von A. F. Stenzler. Breslau, 1874.

Kādambarī = The Kādambarī of Bāna. Edited by Kāçināth Pāñdurang Parab. Bombay, Nirṇaya Sāgara Press, 1890. The references are to page and line of the text; but may be found with equal facility in the translation of Miss C. M. Riddings, London, 1896.

Harshacharita = The Harshacharita of Bāna. Edited by K. P. Parab and Dh. P. Vaze. Bombay, Nirṇaya Sāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.

Parab, Subh. = Subhāshita-ratna-bhāndāgāram, or Gems of Sanskrit Poetry. Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirṇaya Sāgara Press, 1886.

Sprüche = Indische Sprüche. Herausgegeben von O. Böhtlingk. 2d ed. St. Petersburg, 1870-73.

Roxburgh = Flora Indica, or Descriptions of Indian Plants. By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.

Rājanighaṇṭu = Rājanighaṇṭu-sahito Dhanvantariya-nighaṇṭuh. Poona, 1896. Ānanda-ācāra Series, no. 33.

SR. = Saṅgīta-ratnākara. Same Series, no. 35.

Griffiths = The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India. By John Griffiths. 2 vols., folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

2. *Rājaçekhara's Life.*

Earlier Opinions as to Rājaçekhara's Date. — The name of Rājaçekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the Cārīgadharapaddhati, collected the different verses ascribed in that anthology to the name of Rājaçekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva.

Anundoram Borooah is of opinion that the tradition according to which Rājaçekhara is said to have been a contemporary of Çamkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Müller that Rājaçekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaçekhara who wrote the Prabandhakoça, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaçekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaçekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasimha of Kashmir (A.D. 750), quotes a verse from the Viddhaçālabhañjikā, and that the king Mahendrapāla, to whom Rājaçekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaçekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes Bhavabhūti and is himself quoted in the Daçarūpa.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

Rājaçekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahipāla. — Rājaçekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. Cp. Viddh. i. 6 (ed. Arte), Raghukulatilako Mahendrapālah sakalakalānilayah sa yasya çiṣyāḥ; Karp. i. 5, Mahindavālassa ko a gurū; i. 9, Nibbhararāassa taha uvajjhāo; Bālar. i. 5, Nirbhayaguruḥ; Bālabh. i. 11, devo yasya Mahendrapālanṛpatiḥ qisyo Raghugrāmanīḥ.

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or ὄνομα πανηγυρικόν of Mahendrapāla. The mss. of the Karpūramañjari are in favor of the form Nibbhara (only the Jaina mss. read Nibbhaya), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahipāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi. 52¹ (p. 170.6, ed. Govinda), the country to the north of the Narmadā. Cp. Bālabh. i. 7¹ (p. 2. 16, ed. Cappeller), tena (Mahipāladevena) ca Raghuvan̄çamuktāmaninĀryāvartamahārājādhirājena ḡrīNirbhayanarendranandanenārādhitāḥ sabhāsadaḥ. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

Rājaçekhara lived about 900 A.D.—Now Fleet has shown that this Mahipāla must be identified with the king Mahipāla of the Asni inscription, dated Vikrama samivat 374=A.D. 917, and has thus proved that Rājaçekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālabhārata was performed in Mahodāya, and Mahodaya is another name of Kānyakubja (Bālar. x. 87¹, 89^c=p. 306. 6, 15), with which town Mahendrapāla and Mahipāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903–4 and 907–8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahiṣapāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahendrapāla, as pointed out by Kielhorn, p. 171¹⁶. As for this form, see Bühler, Epigraphia Indica, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from Epigraphia Indica, i. 171:

1. Bhoja, A.D. 862, 876, and 882.
2. Mahendrapāla or Nirbhayanarendra or Mahiṣapāla, A.D. 903 and 907; pupil of the poet Rājaçekhara.
3. His son Kṣitipāla or Mahipāla or Herambapāla, A.D. 917; patron of Rājaçekhara.
4. His son Devapāla, A.D. 948.

Fleet, Indian Antiquary, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harsa samivat 155=A.D. 761–2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājaçekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaçekhara was a contemporary of Čāinkarācārya. This opinion is founded on the Čāinkaradīgvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaçekhara was king of Malabar, his real name being Kulaçekhara Perumāl. This king, according to the Keralotpatti or Keralaviçeśamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

Rājaçekhara's Personal History. — A Yāyāvara Brahman, of the Čāiva Sect. — Rājaçekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6^b, 13^d; Viddh. i. 5², he belonged to a Yāyāvara family. Hall, p. 14, note, translates yāyāvara with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dikṣita, in his commentary on Viddh. i. 5², quotes Devala to show that yāyāvara means a kind of grhaṣṭha: dvividho grhaṣṭho yāyāvaraḥ cālinaç ca, 'there are two kinds of grhaṣṭha, the yāyāvara and the cālina.' But probably yāyāvara is the name of the family. The Yāyāvaras were brahmans. Apte, p. 18, justly remarks that Rājaçekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a ksatriya to be a guru or upādhyāya. On the other hand, Rājaçekhara's wife, Avantisundarī, is called, at Karp. i. 11^a, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess. [Conjectures about her name in Pischel's Prākrit-grammatik, p. 39–40.]

Rājaçekhara seems to have been a Čāiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramāñjari are in praise of Čiva and Parvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas, in the Bālarāmāyaṇa, the abstract deity "vāṇīnām gumpha" is extolled. But he cannot have been a bigot; for in the third āgyāsa of the Yaçastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson, A second report, 1884, p. 45 f.

Rājaçekhara's Place of Origin the Western Deccan. — Rājaçekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73^{1ff.}, p. 302. 18 ff.), from Vidarbha and Kuntala. His great-grandfather, Akālajalada, is called, in the Bālar. i. 13ⁱ, p. 9. 1, Mahārāṣṭracūḍāmanī, 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dikṣita, in the introduction to his commentary on the Viddhaçālabhañjikā, tells us that Rājaçekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the *Karpūramanajarī*, the poet is styled *Mahārāstracūḍāmani* ‘a crest-jewel of *Mahārāstra*.’ On the other hand, in the *Sūktimuktāvali*, *Rājaçekhara*'s ancestor, *Surānanda*, is called *Cedi-maṇḍalamāṇḍanam*, ‘an ornament of the country of the *Cedis*.’

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as *Kāverī*, *Tāmraparnī*, *Narmadā*, etc. He knows “the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the Dravida women, the curling ringlets of Karnatic maidens, the pleasure-seeking propensities of *Lāṭa*,” etc. See Apte, p. 20 f. In the *Āucityavivāracarcā*, v. 27, a stanza by *Rājaçekhara* is quoted which does not occur in any of his known works:

karpāṭīdaṇāñkitah citamahārāṣṭrikaṭāksūhataḥ |
prāṇḍhāndhrīstanapīditaḥ prāṇayinibhrūbhāṅgavitrāsitaḥ |
lāṭibahuviveṣṭitaç ca malayastritarjanitarjitaḥ
so 'yaṁ sañprati Rājaçekharakavī Vāraṇasiñ vāñchati ||

‘Marked by the teeth of the *Karṇāṭa* maidens, hurt by the sharp glances of the *Mahārāṣṭra* women, pressed by the voluptuous breasts of the *Āndhrīs*, frightened by the frown of his beloved friend, embraced by the arms of the *Lāṭa* maidens, menaced by the fore-finger of the women from Malaya, the poet *Rājaçekhara* nowadays is longing for Benares.’ As the stanza is given by *Kṣemendra*, the *Rājaçekhara* here mentioned is presumably no other than our poet. The countries that are named range from Cambay to Comorin, and justify little more than the conjecture that *Rājaçekhara* was from the Western Deccan. And as we find him in the position of court-poet at Kanauj, far to the north, we must suppose that he, like *Bilhana*, left his native country to seek wealth and fame at foreign courts.

Rājaçekhara at the Court of Kanauj. — *Rājaçekhara* seems to have been very proud of his position as the guru of king *Mahendrapāla*, and he mentions this fact in all his plays. In the *Sūktimuktāvali* we find a stanza by a pupil (*antevāsin*) of *Rājaçekhara*, beginning *āgaskāriṇi kāīṭabhapramathane*. It would of course be impossible to tell whether this *antevāsin* was the king *Mahendrapāla*.

The poet's connection with the court of Kanauj seems to have continued on into the reign of *Mahendrapāla*'s son and successor, *Mahīpāla*; for it was at the request of the latter that the *Bālabhārata* was represented. But we do not know how long *Rājaçekhara* remained at *Mahīpāla*'s court.

Rājaçekhara at the Court of Cedi. — *Rājaçekhara* seems also to have had some connection with the *Cedi* princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suçlıştabandhaghaṭanā vismitakavirājāçekharastutyā |
ästām iyam äkalpañ kṛtiç ca kṛtiç ca pūrvvā ca ||

‘May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaçekhara, last to the end of the world, as well as the preceding eulogy.’ (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the Sūktimuktāvali, which is attributed to the name of Rājaçekhara, and which may perhaps be of interest in this connection:

nadīnāñ Mekalasutā nṛpāñāñ Ranavigrahan |
kavīnāñ ca Surānandaç Cedimanḍalamāṇḍanam ||

‘The Narmadā among rivers, Raṇavigraha among kings, and Surānanda among poets adorn the country of the Cedis.’ This verse seems to be written in praise of Raṇavigraha, and if that be the case, it cannot belong to the younger Rājaçekhara. As shown by Fleet,¹ Raṇavigraha is a *biruda* of the Cedi prince Çarinkaragana, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaçekhara at some time of his life had connection with the Cedi court.

Rājaçekhara's Ancestry.—Some details about Rājaçekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 7²; Bālabh. i. 8¹⁸), Durduka (Bālar. i. 13¹), or Duhika (Viddh. i. 5²) ; and his mother's name was Çilavatī (Bālar. i. 13¹). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read :

sa mūrtto yatrāśid guṇagaṇa ivākālajaladaḥ
Surānandah so 'pi çravānapuṭapeyena vacasā |
na cānye ganyante Tarala-Kavirāja-prabhrtayo
mahābhāgas tasminn ayam ajani yayāvara kule ||

‘This illustrious man (Rājaçekhara) was born in the Yayāvara family ; to which belonged Akālajalada, like a host of virtues incarnate ; and Surānanda, whose words are worthy of being drunk in by the ears ; not to speak of others, such as Tarala and Kavirāja.’ See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaçekhara's family.

¹ The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of A.D. 1318. Gazetteer of the Bombay Presidency. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaçekhara, it is expressly stated that Tarala was a yayāvara.

Akālajalada was the great-grandfather of Rājaçekhara : see Bālar. i. 13¹; Viddh. i. 5⁸; Aufrecht, p. 4. Stanza 777 of Cārīngadhara's Paddhati is attributed to Akālajalada ; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāśitāvali contains the same stanza, as no. 843 ; and here it is attributed to a "Southerner," dāksinātya.¹ But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaçekhara is not yet proved. According to a stanza ascribed to Rājaçekhara in the Sūktimuktāvali, the dramatist Kādambarīrāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāśitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaçekhara, in the Raṇavigraha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Sūktimuktāvali and the Harihārāvali, is given under Rājaçekhara's name :

Yayāvarakulaçrener hārayaṣṭe ca manḍanam |
suvarṇabandharuciras Taralas taralo yathā ||

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yayāvara family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍaviya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaçekhara himself, according to Karp. i. 9^a, was successively called bālakavi and kavirāja ; and, at Viddh. i. 5², he calls himself Kavirājaçekhara — cp. Bilhari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

¹The Padyāvali contains a stanza (or see Pischel, Die Hofdichter des Laksmana-more) ascribed to a poet "of the Deccan" : sena, Göttingen, 1893, p. 10.

3. Rājaçekhara's Extant Writings.

Four plays are extant which are ascribed to Rājaçekhara. Their names are as follows :

1. Karpūra-mañjari.
2. Viddha-çālabhañjikā, or 'The Statue.'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Pracanda-pāñdava.

Karpūra-mañjari [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays : see below. It is called a *Saṭṭaka*. This word is said, at i. 6, to mean a kind of *Nāṭikā* where the praveçakas and viśkambhakas are wanting. The *Sāhityadarpaṇa* (no. 542) adds that it is written entirely in *Prākrit*; that the "marvellous flavor" (*adbhuta rasa*) prevails in it; that its acts are named *javanikā*; and that it, in other particulars, is like the *Nāṭikā*; further (no. 429), that the title of a *Saṭṭaka*, as well as that of a *Nāṭikā*, is to be taken from the name of the heroine. And the *Karpūramañjari* and the *Ratnāvalī* are cited as titles exemplifying the rule.

The *Karpūramañjari* contains four acts called *javanikāntara*. It tells us how the king Cañḍapāla marries *Karpūramañjari*, the daughter of the Kuntala king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The *adbhuta rasa* is represented by the sorcerer Bhāiravānanda and his tricks. See Apte, p. 22 f.; Lévi, p. 249 f.

That the *Karpūramañjari* is the oldest of Rājaçekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife Avantisundarī.

The *Karpūramañjari* was edited for the first time by Vāmanācārya in The Pandit, 1866–72. Then follows the edition by Durgāprasāda and Paraba, 1887.

I have seen two paraphrases of the *Karpūramañjari* in modern vernaculars. The first is a Hindī translation by the well-known poet Hari-çandra (cp. Grierson, The modern vernacular literature of Hindustan, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a Marāṭhi translation, Bombay, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of Vāsudeva,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṣṇasūnu. Pītāmbara's Jalpatiratnamāñjari is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

Viddha-çālabhañjikā. — The next production of our poet seems to have been the Viddha-çālabhañjikā or The Statue. This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the Ratnāvali. In one passage (iv. 1¹⁹ = p. 113. 12 ff. in the edition of Ārte) the plays of Āriharṣa are perhaps directly alluded to. The plot is quite similar to that of the Karpūramāñjari. The King Candravarman of Lāṭa has no son. He therefore tries to pass off as a boy his only daughter Mṛgāñkāvalī, and sends her under the name of Mṛgāñkavarman to the Queen of King Vidyādharamalla.

In the first act, Vidyādharamalla tells the Vidūṣaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mṛgāñkāvalī to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mṛgāñkāvalī should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mṛgāñkāvalī, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidūṣaka upon the Queen's confidante Mekhalā, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūṣaka and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mṛgāñkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mṛgāñkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354–60. See also Apte, p. 24; Lévi, p. 245. Apte passes judgment on the literary merit of the play at p. 28.¹

The play was represented at the request of ḡṛīyuvarājadeva (i. 5⁴), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahipāla. But, as shown above (p. 181), there is some evidence that Rājaçekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūravarṣa Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 304; and cp. C. Mabel Duff, *Chronology of India*, p. 293.

The *Viddhaçālabhañjikā* was edited by Vāmanācārya (1866–71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmchandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dīksita, the son of Raṅganātha Dīksita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

Bāla-rāmāyaṇa.—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty; for he says (at i. 12): “If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions.” It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 1² that the play was really represented at the request of the king Mahendrapāla.

¹ [Without unfairness to Rājaçekhara, non-Sanskritists can hardly accept Apte's strictures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.—C. R. L.]

The Bālarāmāyaṇa relates the whole history of Rāma from Sītā's svayamvara to the slaying of Rāvaṇa and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvaṇa is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rāma is, in the Bālarāmāyaṇa, brought about by Cūrpaṇakhā and other demons under the disguise of Daçaratha and Kāikeyī.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, Das Rāmāyaṇa und die Rāma-literatur der Inder, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at Bālar. i. 16 and Bālabh. i. 12, which is ascribed to Dāivajñā :

babhuva Valmikabhavaḥ purā kavis
tataḥ prapeđe bhuvi Bhartṛmenthaṭām |
sthitāḥ punar yo Bhavabhūti-rekha�
sa vartate sañprati Rājaçekharaḥ ||

'He who in former days was the poet sprung from the ant-hill (Vālmīki) and subsequently assumed on earth the form of Bhartṛmentha and who again appeared in the person of Bhavabhūti, the same is now Rājaçekhara.'

That our poet is largely indebted to the works of Vālmīki and Bhavabhūti is clearly shown by Apte. For the most part he drew upon the Rāmāyaṇa of Vālmīki; and where he deviated, "he clearly imitated Bhavabhūti; and there are unmistakable signs that he had the Mahāvira-charita before him at the time of writing this play [cp. e.g. Bālar. x. 65 and Mahāv. i. 55]. . . . In the sixth act, he follows Bhavabhūti in exculpating Daçaratha's wife. . . . The scene of Lanka and Alaka is a clear imitation of Bhavabhūti etc." See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of Rājaçekhara's relation to Bhavabhūti, and shows (Appendice, p. 37) that the former occasionally imitated Kālidāsa.

Bhartṛmentha is less known. Cp. Peterson and Durgāprasāda, Introduction, p. 92; Bühler, Detailed report of a tour in search of Sanskrit mss., Bombay, 1877, p. 42; Aufrecht, ZDMG. 36. 368; Lévi, p. 183. Bhartrmentha seems also to be called Hastipaka, which word is equivalent to Mentha. His kāvya, Hayagrīvavadha, is known from the Rājatarāṅginī and from quotations. Now I think that Lévi was right in inferring from the verse before us that Bhartrmentha has, in some way or other, treated the history of Rāma. But I cannot deem Lévi's supposition (Appendice, p. 47), that the work in which Bhartrmentha did so may

be the Bhāttikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyana is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyāṇa than in any other of his plays.

The Bālarāmāyāṇa was edited by Govinda Deva, Benares, 1869, and by Jīvānanda, Calcutta, 1884. No complete commentary is known to exist.

Bāla-bhārata. — Rājaçekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracanḍa-pāṇḍava. Both names are used in the play itself: see i. 8^b and 4^c. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyāṇa" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājaçekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62. 53 (= 2338); ii. 5 = MBh. i. 1. 111 (= 109) or v. 29. 53 (= 861); and ii. 6 = i. 1. 110 (= 108) or v. 29. 52 (= 860).

In the first act, the svayaṇvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhīra lost everything in gambling; how Duḥcāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40–41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahīpāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in Indische Studien, xviii. 481–3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya-mālā. In this latter edition, after stanza i. 32, only the chāyā of the Prākṛit passages is given.

4. Lost Works and the Anthologies.

A Tradition of More than Four Works. — Rājaçekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp. i. 9, that the poet had already achieved eminence when he wrote the *Karpūramāñjari*, it may be that these other two works preceded the *Karpūramāñjari* and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as *Candra-cūḍa*), equivalent in meaning to "Rājaçekhara," but quite unlike it in form.

Fragments in the Anthologies. — The Anthologies give a considerable number of stanzas which they ascribe to Rājaçekhara. It may be that some of these are taken from "these other two works." And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the *Paddhati* of Cārīngadhara, and the *Subhāśitāvali* of Vallabhadeva. It is convenient to have their dates given here. Cārīngadhara's work was written about 1363 A.D. (Grierson, Modern Vernacular Literature of Hindustan, p. 6). Vallabhadeva flourished probably between 1400 and 1450 A.D. (Bühler, Kunstsposse, p. 71). I give first the twenty-five *pratikas* of the twenty-four stanzas which I have identified as parts of Rājaçekhara's four known plays; and then those of the ten stanzas which I have not been able to trace in Rājaçekhara's writings.

The few stanzas from Vallabhadeva's collection are marked "Val."; the rest are from Cārīngadhara's. In order to avoid "overrunning" of lines, I abbreviate *Viddh.* by *V.*; *Bāla-r.* by *R.*; *Bāla-bh.* by *Bh.*; and *Karp.* by *K.*.

Anthology-stanzas (24) identified in Rājaçekhara's Writings. — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to Rājaçekhara, either expressly by name, or else by reference to one of his plays, and are found in his writings:

- 3659. *taraṅgaya drgo.* = *V.* iii. 27; *R.* iii. 25; *Bh.* i. 31.
- 3750. *nirvyājā dayite.* = *R.* iv. 44.
- 3757. *abhyutthānam upāgate.* = *R.* iv. 43.
- 3837. *dhatte pañkajinitale.* = *V.* i. 43.
- 3928. *vaktraçrijita-.* = *V.* ii. 11.
- 3936. *vahneḥ caktir.* = *R.* v. 35.

Val. 322. udanvacchinnā. = R. i. 8. See Bhartr̥hari, and below, p. 190.
 Val. 1411. dāhombhāḥ. = V. ii. 21. Cp. K. ii. 29.
 Val. 2223. bhindānāḥ sundarīnām. = V. i. 12. See below.
 Val. 2281 = Val. 3446. lokottaram caritam. = R. ii. 51.
 Val. 2282. = pr̥thvi sthirā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Čārīngadhara, to "Somebody" (*Kasyacit*, or the like), that is, given as anonymous verses, are found in Rājaçekhara's writings :

1099. yasya vajramaner bhede. = R. iii. 66.
 3077. kulagurur abalānām. "kasyāpi." = V. i. 1.
 3282. padbhȳām muktās. = Bh. i. 28.
 3373. tad vaktram yadi. = V. i. 14; R. ii. 17.
 3516. upaprākārāgram. = V. i. 31.
 3591. sāirandhrīkarakṛṣṭa-. = V. ii. 23.
 3719. vrajaty aparavāridhim. = V. iv. 1.
 [3722. (=Val. 2223, above.) bhindāno māninīnām. = V. i. 12.]
 3816. ye dolākelikārāḥ. = V. i. 27; cp. R. x. 55.
 3912. celāñcalena. = V. ii. 9.
 3929. amandamanī-. = V. ii. 6.

The stanza *dṛḍā dagdham* is given as an anonymous one by Vallabhadra, no. 1309; while Čārīngadhara (no. 3078) ascribes it to Kṣemendra (about 1037 A.D.!). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Sprüche.)

Three of Rājaçekhara's stanzas occur in one recension or another of the Catakas of Bhartr̥hari (about 650 A.D.?). Did our dramatist take them from his predecessor? or were they taken from Rājaçekhara by some later redactor of the Catakas and added thereto (as was the case with Kālidāsa's *anāghrātam puspaṁ*)? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadra ascribes the first to Rājaçekhara, see above. For detailed references, see Sprüche, where all three are given. The stanzas are :

Bālar. i. 8, udanvacchinnā bhūḥ (see above);
 Bālar. iii. 17, sthitih punye 'ranye;
 Bālar. vii. 40, vahati bhuvanaçrenīm.

Anthology-Stanzas (10), "of Rājaçekhara," not yet traced. — There remain a few stanzas which the anthologies ascribe to Rājaçekhara, but which have not yet been traced by me to any of his known works. They are :

85. tam vande padmasadmānam.
 251. nūnām dugdhābdhi-. (See Indische Sprüche, 3806.)

3423. āhāre viratiḥ. (Sprüche, 1079.) = Val. 3485, as anonymous.
 3926. cañcallolāñcalāni.
 Val. 2563. indor lakṣma.
 Val. 3046. dātūr vāridharasya.
 174. trayo 'gnayas trayo vedāḥ.
 188. Bhāso Rāmila-Somilāu.
 189. aho prabhāvo vāgdevyāḥ.
 190. Sarasvatīpavitrāñām.

The first of these ten looks like the introductory stanza of some lost work. The Rājaçekhara to whom the last four are ascribed is, I opine, the younger Rājaçekhara, of later date than our dramatist (see p. 196).

5. Rājaçekhara and the Prākrit Literature.

The Literary Prākrits and the Real Vernaculars. — Rājaçekhara's writings would probably be of less importance to us if we were better informed about the history of Prākrit literature. But on this subject our knowledge is exceedingly limited. The word Prākrit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular; but its general use is to designate the literary dialects described by the Prākrit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākrits, while the spoken vernaculars are called Apabhrañcas or Deçibhāṣās.

The Prākrits are, of course, developed from Apabhrañcas, and the first beginnings of Prākrit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmaṇas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākrit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jainas, though this

sect has exerted the preponderating influence upon the development of Prākrit literature in general. Thus most of the authors who have written on Prākrit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāṣṭri for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākrit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākrit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

Early Prākrit Lyrics. — The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious çatakas, the stotras, and stutis. A good deal of this literature is written in Prākrit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

Hāla's "Seven Centuries." — Such verses were, in early times, collected into anthologies, often called çatakas or centuries. The most ancient extant anthology that we know is the Sattasai or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭri Prākrit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabṛtya dynasty. Hāla was probably not himself the compiler of the Sattasai, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāṇa, who, in his *Harsacarita*, Introduction, verse 13, praises the Sattasai. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākrit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākrit literature.

Jayavallabha's Vajjälagga.—Bhañdarkar, Report for 1883–84, p. 17, notices a second anthology, the *Vajjälagga*, composed by the Ćvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time; but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhañdarkar, be of the Vikrama era, and the same scholar has found verses from the *Gaudavaho* in the collection. The name *Vajjälagga* is derived from the systematic arrangement in *vrajyās* or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 gāthās. The total number of verses is 704; and, judging by the specimen given by Bhañdarkar, the *Vajjälagga* must be much like to the *Sattasai*. For the form of the title, cp. Bhañdarkar, l.c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the Māhārāṣṭrī.

I am not aware of the existence of other poetical anthologies in Prākrit.

Ānandavardhana's Visamabāṇalilā.—Ānandavardhana, who, according to the *Rājatarāṅgiṇī*, v. 34, obtained fame under the king Avantivarman of Kashmir (855–84), wrote a Prākrit poem, the *Visamabāṇalilā*. We know this work from quotations in the author's rhetorical work, the *Dhvanyāloka*. These quotations seem to show that the *Visamabāṇalilā* was also an anthology, probably written for the use of poets (*kavyiyut-pattaye*, *Dhvanyāloka*, iv. 7).

Ānandavardhana quotes verses in Apabhraṇça and may have composed his anthology also in Apabhraṇça. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the Apabhraṇça literature lies outside of our subject. Nor can I here dwell on works such as the *Rsabhapañcācikā* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

Gunādhya's Br̥hatkathā.—The lyrical Prākrit literature is, for the most part, written in Māhārāṣṭrī. But the first name which occurs in the poetical Prākrit literature, is connected with another dialect, the Pāicācī.

The poet Guṇāḍhya is said to have written his Br̥hatkathā in that language. Guṇāḍhya is commonly supposed to have lived in the first centuries of our era. See Bühler, Report, p. 47. The Br̥hatkathā was not an original work of Guṇāḍhya, but a compilation of folk-tales then current, such as the Pañcatantra and the Vetalapañcaviniṣati, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the Br̥hatkathāmañjarī, and the other by Somadeva, the Kathāsaritsāgara. According to the testimony of those authors and of Dandin, it was written in the Pāiçāci language. This dialect is described by Hemacandra in his Prākrit grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the Br̥hatkathā. See Pischel, De Grammaticis Prācriticis, Vratislaviae, 1874, p. 33. Bühler, also, when in India, was told that manuscripts of the work were still extant.

The Pāiçāci seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākrit. And that branch of literature which is represented by the Br̥hatkathā must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the Apabhrañgas. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākrit.

In the Mahākāvya, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the Rāmāyaṇa, no Prākrit kāvya can claim an antiquity equal to that of the Buddhacarita of Aćvaghosa.

Prākrit Kāvyas. **Rāvana-vaha.**—The oldest Prākrit kāvya is the Setubandha. This poem, whose Prākrit name is Rāvaṇavaha or Dahamuhavaha, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa; so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Bāṇa does, in the Harsacarita, Introduction, verse 14, and Kṣemendra, in the Aucityavicāracarca, verse 16. According to Rāvaṇavaha, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the Rāvaṇavaha is mentioned by Dandin and Bāṇa, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitastā or Jehlam by Pravarasena II. See Rājatarāñgiṇī, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāṇa and Kṣemendra did not ascribe the work to Kālidāsa, if it were really written by him.

Bappai-rā'a's Gauda-vaha. — Another Prākrit kāvya is the Gaudavaha of Bappai-rā'a, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauḍa king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairā'a therefore was a contemporary of Bhavabhūti. See Rājatarāñgiṇī, iv. 144. His Sanskrit name is Vākpatirājā, probably a translation of the Prākrit name.

Ānandavardhana, in his Dhvanyāloka, quotes verses from a third Prākrit kāvya, the Harivijaya of Sarvasena, which work is not otherwise known.

Rājaçekhara is not known to have written other works than dramas.

Prākrit Drama : Sattakas. — The Indian drama seems to have its root partly in Sanskrit, partly in Prākrit literature. The one play which is written in Prākrit exclusively is the Karpūramañjarī. But we are, I think, right in concluding from the definition of the word sattaka, given in the work itself, that the Karpūramañjarī was not the first composition of its kind. And the word sattaka occurs, in the form sāḍaka, as early as on the Bharhut stūpa. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the sattaka. In most characteristics it agrees with the Nāṭikā, but was perhaps classed separately, not only because it was written entirely in Prākrit, but also because a distinct kind of dancing was used in it.

Karpūra-mañjarī the only Sattaka Extant. — At all events, Rājaçekhara's work is the only extant pure Prākrit drama; and his chief importance in the history of Prākrit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

This Play Important for the History of the Drama.—The Karpūra-mañjari is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared. In his recension of Lévi's book, *Le théâtre Indien*, in the *Göttingische Gelehrte Anzeigen*, 1891, p. 361, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 1234).

In the Karpūramanyañjari we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12³, we learn that the “ajjo” is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvānā. We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 12³, clearly shows that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramanyañjari, because verses are recited after it. This is a curious fact. We find the same again in the Pārvatiparinayanātaka. (Pischel, l.c., p. 360.) The Karpūramanyañjari, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Saṭṭaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

6. Other Poets mentioned by Rājaçekhara.

Several Other Poets are occasionally mentioned in the Writings of Rājaçekhara.—Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the Harihārāvali, taken from the “Bhojaprabandha of Rājaçekhara.” It is, accordingly, probable that they are extracts from the Prabandhakoça of the *younger* Rājaçekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the Karpūramāñjarī in the Kāvyamālā. In this place I can only take notice of the poets alluded to in Rājaçekhara's plays.

Hariuddha, Nandiuddha, Pottisa, and Hāla are mentioned as poets at Karp. i. 20^o. The Tanjore mss. of this passage, however, have, instead, the names Haribamhasiddhi (?), Oddisa, Pālitaa, Campaarāa, and Malla-sehara. With reference to these names, see Pischel, Göttingische Gelehrte Anzeigen, 1891, p. 365.

Aparājita is mentioned at Karp. i. 8³, as a poet contemporary with Rājaçekhara, and as speaking in terms of highest praise of the merits and achievements of Rājaçekhara. In the Tanjore mss., Aparājita bears the surname Babbararāa. He is said to be the author of a Mrgāñkalekhākathā. This work is not otherwise known, but was probably a composition founded on a tale like that of Kathāsaritsāgara 65. 221 ff. Stanzas by Bhattāparājita occur as no. 1024 of the Subhāśitāvali (see also the Introduction thereto, p. 103) and in the Padyāvali.

Çāmkaravarman or Kṛṣṇaçāmkaraçarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16²; and in the second at Viddh. i. 6¹. He is called sabhya in the Bālarāmāyaṇa, and goṣṭhīgariṣṭha in the Viddhaçālabhañjikā; but he is not otherwise known. A Çāmkaravarman occurs among the poets of the Sūktimuktāvali.

Dāivajña is mentioned at Bālar. i. 15² and Bālabh. i. 11¹. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 176).

7. *Mentions of Rājaçekhara in the Literature.*

By Vasukalpa, Abhinanda, and Somadeva.— According to Aufrecht in the Catalogus catalogorum, p. 502, Rājaçekhara is mentioned in the Sūktimuktāvali as a contemporary poet by Vasukalpa and Abhinanda. We do not know anything about Vasukalpa, but we have two poets named Abhinanda. The one is known as the author of a kāvya, the Rāmacarita, and was the son of Çatānanda. The other was called Gāudābhīnanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktāpiḍa Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāudābhīnanda must therefore have lived about the middle of the ninth century. He is known as the author of the Kādambarikathāsāra and of the Yogavāsiṣṭhasāra. Bühler, Indian Antiquary, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. Durgāprasāda and Paraba, Kāvya-mālā, Part ii. 50. Abhinanda is also quoted, Suvṛttatilaka iii. 16, 29.

Rājaçekhara's name is further mentioned in Somadeva's Yaçastilaka-campū. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āgvāsa that Rājaçekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

In the Daçarūpa and the Sarasvatī-kañthābharaṇa. — The Daçarūpa quotes Karp. i. 23 (iii. 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the Hanumannātaka — see Jīvānanda's ed., ii. 14.

From the Sarasvatī-kañthābharaṇa (ed. by Anundoram Borooah, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 315); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 26); Karp. i. 1 (p. 138); Karp. i. 19 (p. 348); Karp. i. 25 (p. 348); Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194); Viddh. i. 3 (p. 149); Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72); Viddh. i. 31 (p. 223); Viddh. iii. 5 (p. 104 and 214); Viddh. iii. 14 (p. 72). Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.

In Works of Kṣemendra. — Kṣemendra, also, in several of his works gives references from Rājaçekhara's plays. In the Āucityaviciacarcā, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Bālabh. ii. 11 (v. 12); Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace: citācakrami candraḥ (v. 15); strīñām madhye (v. 16); Karnātidaçanāñkitah (v. 27). In the Kavikāñthābharaṇa only one stanza by Rājaçekhara is quoted (nakhalalitahari-drāgranthigāure, 5. 1), and this one is not from his known works. In the Suvṛttatilaka, iii. 35, Rājaçekhara is praised for his ability in the Čārdūlā-vikriḍita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (at ii. 23) and Bālar. i. 63 (at ii. 41).

In the Kāvya-prakāṣa, Prākr̥ta-piñgala, etc. — The Kāvya-prakāṣa also contains a number of citations from Rājaçekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc. (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājaçekhara, and mentions of him, are found in the Prākr̥tapiñgala (Karp. i. 4, 20, 22, 23, 26; ii. 5); Gañaratnamahodadhi (see Pischel, p. 1223); Hemacandra's Prākrit grammar (see Pischel, l.c.); Mañkha's Črikan̥thacarita (xxv. 74); Abhinava-gupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897,

p. 307); and in later works, such as the Kuvalayānanda, the Sāhityadarpaṇa, and Mārkaṇḍeya's Prākrit grammar; also in Kāleyakutūhala.

A special interest has been attached to the quotation in Kṣīrasvāmin's commentary on Amara i. 8⁴, where, in speaking of the form gonasa, he quotes Viddh. i. 3 to show that the form gonāsa also is used in the same sense. Kṣīrasvāmin further quotes Viddh. i. 11 to show that tāraka is neuter as well as feminine. Cp. Apte, p. 6. Peterson identified the commentator Kṣīrasvāmin with Kṣīra, who is mentioned, Rājatar. iv. 489, as the tutor of king Jayapīda; and thus he came to the conclusion that Rājaçekhara was much older than we now know him to be. Aufrecht on the other hand had already stated (ZDMG. 28. 104) that Kṣīrasvāmin must have lived in the eleventh century, since he quotes Bhoja and is himself quoted by Vardhamāna.

8. Rājaçekhara's Prākrit.

Rājaçekhara was, to use Apte's words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself sarvabhāśāvicaksāṇa (Bālār. i. 10¹) or savvabhāśācadura (Karp. i. 7¹). Bālār. i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākrit, Apabhraṇa, and Bhūtabhāṣā. As far as we know, he himself wrote only in Sanskrit and Prākrit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākrit. The Prākrits of the plays, it must be remembered, were no really spoken vernaculars; but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called deçī-words must be derived from this last source. Cp. S. P. Pandit's note to Dhruva's article on the Rise of the Drama, Transactions of the Ninth International Congress of Orientalists, i. 313.

Çāurasenī and Māhārāṣṭri. — These are the only Prākrit dialects which occur in the writings of Rājaçekhara. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the Mṛcchakatīkā.

[**Addition** by the General Editor.—In order that this volume may be of service to students of Prākrit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākrit, see Jacobi's article, "Prākrit Languages," in Johnson's Universal Cyclopædia.

The Cāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Cāurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Cāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

Cāurasenī-Māhārāṣṭrī Doublets used in this Play.—

Sanskrit.	Cāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)	Sanskrit.	Cāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)
atha	adha	aha	sthita	thida	ṭhia
tathā	tadhā	tahā	sthāpita	ṭhāvida	ṭhāvia
yathā	jadhā	jahā	kalita	kalida	kalia
katham	kadham	kaham	kvathita	kaḍhida	kaḍhia
iha	idha	iha	ghaṭita	ghaḍida	ghaḍia
tatas	tado	tao	dayitā	daiḍā	daiā
etad	edam	eam	puñkhita	puñkhida	puñkhia
eti	edi	ei	bhūṣitā	bhūṣidā	vi-hūsiā
jānāti	jānādi	jānāi	bhrta	bharida	bharia
dadātu	dedu	deu	ni-večita	ni-vesida	ni-vesia
bhavati, -tu	bhodi, -du	hoi, hou	ava-tirṇa	odipna	ava-inna
bhaviṣyati	bhaviṣṣadi	hohii	adbhuta	acc-abbhuda	abbhua
labhate	lahadi	lahai	prasṛti	pasadi	pasai
vartate	vattādi	vattai	prabṛhti	pahudi	pahui
-vartatām	pavatṭadu	paatṭau	prākṛta	pāuda	pāua
tiṣṭhati	cīṭhadī	ṭhāi	sarūṣkṛta	sakkada	sakkaa
harati	haradi	harai	manoratha	manoradha	manoraha
kathyatām	kadhiadu	kahijau	marakata	maragada	maragaa
kriyatām	kariadu	kijjau	mithuna	midhuna	mihuṇa
dr̥gyate	disadi	disai	ratna	radana	raaṇa
bhan̥yate	bhan̥jadi	bhan̥nai	rati	radi	rai
krta	kida	kaa	riti	ridi	rii
gata	gada	gaa	latā	ladā	laā
jāta	jāda	jāa	vāṭa	vāḍa	vāa
jita	jida	jia	çata	sada	saa
hita	hida	hia	sarasvatī	sarassadī	sarassal
ā-nita	ā-nida	ā-ṇia	sarit	sura-saridā	sariā
			manmatha	mammadha	vammaha
			divasa	divasa	diahā

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDITION.]

Rare and Provincial Words.—The most striking feature of Rājaçekhara's Prākrits is his abundant use of rare and provincial words. We give some instances from the Karpūramāñjari :

ubbimbira	caṅgima-	taratī	bhasala	bakkara
olaggaviā	cattī-	tasara	bhutthalla ¹	vacchoma
olla	campia	timisa	bhulla	vacchomī
kañkelli	calli	pakkhāujja	maraṭṭa	varilla
kaṇḍāriūṇa	chailla	pādisiddhi	maraḍḍhi	vindurilla
kandoṭṭa	chollai	pālittī	mahalla	sāhuliā
koḍḍa	tapparakaṇṇa	potta	mahiḷā	sippī
khaḍakkiā	tikkida	bāulliā	rīñcholī	siliṇa
khalaṁkhaṇḍa	tenṭākarāla	buddhaṇa	rosāṇia	hakkārai
galibaila	thakkura	bola	laṅgima-	etc.
caṅga	dhilla	bolei	laṭṭhaa	
caṅgattapa	ṇiei	bhamaraṭenṭā	lumbī	

In Rājaçekhara's other works, also, many such words occur. Most of them are explained in the Prākrit grammars and lexicons ; some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St. Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājaçekhara, notably the Bālar., have furnished to Böhtlingk his first authentication of many words. The starred kālā-kṣarika is supported by i. 18¹. The word dhāṭī (cp. ii. 46) is one of four synonyms for 'sudden attack' (prapāṭa, abhyavaskanda, dhāṭī, abhyā-sādana, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyaṇa (BR. v. 1524). — C. R. L.]

Marāthicisms.— Marāṭhi words are used on a large scale by Rājaçekhara, according to Nārāyaṇa Dikshita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as kaṇḍāriūṇa, cattī-, tasara, pakkhāujja, etc., are known only from

¹This word is rather dubious ; but as the various readings all seem to be glosses, I was obliged to adopt it.

modern dialects, and a form like *dhilla* represents a more advanced stage of phonetic development than the literary Prâkrits in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Râjaçekhara's relation to the spoken vernaculars, from want of sufficient materials.

The Poet sometimes confused his Two Dialects. — I must be content to touch upon the following question: Was Râjaçekhara able to distinguish correctly the two Prâkrit dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted; and the Prâkrit passages in the critically edited Bâlabhârata are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the Karpûramañjarî. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatî*, *iha*, *manoratha*, *mithuna*, etc., are constantly written *raaṇa*, *sarassai*, *iha*, *majoraha*, *mihuṇa*, in the prose as well as in the verses. And at i. 20¹³, the form *raaṇa* in the Câurasenî is also supported by Kṛṣṇasūnu, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idam* in verses (e.g. iv. 2^a). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Râjaçekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

Râjaçekhara's Usage tested by Mârkandeya's Prâkrit Grammar. — Mârkandeya, in his Prâkṛtasarvasva, gives a fuller description of the Câurasenî than the other grammarians; and I shall try in the following paragraphs to show how some of his rules are practised by Râjaçekhara. I quote Mârkandeya after the ms. Wilson 158^b in the Bodleyana (Aufrecht no. 412).¹ The chapter on the Câurasenî begins fol. 51^a and contains nine prakaranas.

In the fourth prakarana we find a sûtra, *kṣanakṣîrasadârksñānîm cchah na syât*, 'ech should not be substituted [for *kṣ*] in *kṣana*, *kṣira*, *sadârksa*.' In accordance with this rule I have adopted the reading *sârikkha* in iv. 19^{30, 53, 59}.

According to a sûtra in the third prakarana, I should not be substituted for *y* in *yaṣṭi* (*yaṣṭyām laç ca na syât*). But at Karp. ii. 6²² and iv. 19⁶⁴,

¹ It is a pity that this ms. is insufficient as the basis for an edition of the text. I have tried to procure new material from Southern India through Professor G. Oppert, but in vain.

all mss. read *latthī*. Cp. Pischel on Hemacandra I. 247, where several instances of *latthī* are quoted from the Çaurasenī. It is not without interest that all these quotations are taken from Rājaçekhara's writings.

Märk. vi. has the sūtra, *ata uttarasya ñer e syāt . . . idudbhȳām uttarasya ñer mmi vā syāt*, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the Karpūramāñjarī we find the following instances of -mmi in a-themes: *majjhāmmi* i. 8³, *kuharammi* iii. 20⁷.

Another sūtra in the same prakaraṇa runs thus: *do ñasah | do eva syāt . . . ād atah kvacid | ato ñaser āt syāt kvacit*, 'for the ablative sing. only the affix *do* is substituted. . . . In words ending in -a sometimes ā is substituted.' Accordingly the forms ending in -hiṁto ought not to be used in the Çaurasenī. Still in the Karpūramāñjarī, forms occur such as *pāmarāhiṁto* i. 20²⁹; *tumhāhiṁto* ii. 29¹²; *candāhiṁto* ii. 29¹³, *jalāhiṁto* iii. 3¹⁸, *tumhārāsihiṁto* iv. 2¹⁰.

In the nominative sing. masc. of the pronoun *etad*, Mārkandeya forbids the use of the form *esa* in the Çaurasenī: *na esa etadaḥ | sunā etada esa na syāt*. This rule is in accordance with the general practice in all critical editions. But at Karp. i. 4¹⁰ and ii. 27¹ and iv. 20¹¹, all mss. read *esa*, instead of the correct *eso*.

As for the verbal inflexion, the form *ghettūṇa* in the Çaurasenī, i. 12³, is of interest compared with the regular *genphia*, iv. 19^{18, 39, 57}.

Of less importance is the use of the *dhātvādeca* muṇ = jñā in prose. Cp. Pischel on Hemacandra iv. 7, etc.

These instances point to the conclusion that Rājaçekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākrit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral l for the Prākrits is as dubious as before. The South Indian mss. of the Karpūramāñjarī always have cerebral l, the others generally l.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anusvāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājaçekhara is more important for our knowledge of the Prākrit lexicography than of the phonology and inflexion.

Possible Inference as to Obsolescence of Said Dialects. — Finally, from the fact that Rājaçekhara, " who knew all languages " (i. 7¹), did not correctly distinguish the different Prākrits, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the Lalitavigharājanātaka (Kielhorn, Indian Antiquary, xx. 201 ff.; Göttinger Nachrichten, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra's grammar is dedicated to king Jayasimha of Anhilvād (1094–1143), and is therefore older than the Lalitavigharājanātaka, which was written in Sāmbhar, 1153. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also Gazetteer of the Bombay Presidency, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasimha sent copies of Hemacandra's grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva's work.

9. Rājaçekhara's Literary Characteristics.

Pischel's Estimate of the Poet. — Pischel has given a brief statement, p. 1227 f., which it may be well to reprint: Rājaçekhara war ein Meister des Wortes und seine Dramen sind überaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und fließend und selbst in dem entsetzlich langweiligen Bālarāmāyaṇa wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaçekhara nicht hoch. Im Bālarāmāyaṇa erweist er sich als starken Nachahmer¹ des Kālidāsa und Bhavabhūti, in der Viddhaçālabhañjikā und der Karpūrāmañjarī als Nachahmer des Dichters der unter Çriharṣa's Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der Viddh. sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des Nāgānanda erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des Bālar. (p. 119 ff.), wo die künstliche Sītā und Sindūrikā mit den Drosseln im Munde, die Sanskrit und Prākrit sprechen, auftreten.

Apte also discusses our poet's literary characteristics at length, pages 41–44. [The poet's works ought, as I think, to be translated and inter-

¹ A systematic study of our poet's writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The açoka scene of our present play recalls that of the 3. act of Malavikā. — C. R. L.

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii. 30, 31, 32. Native judgment sometimes goes too far in condemnation ; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çanikaravarman," at Bālar. i. 17 = Viddh. i. 7) is an example :

pātunī çrotrarasāyanānī, racayitūnī vācaḥ satānī sammatā,
vyutpattim paramām avāptum, avadhiñ labdhūn rasasrotasāḥ, |
bhoktūnī svādu phalañ ca jivitataror, yady asti te kāutukāḥ,
tad bhrātāḥ çrnu Rājaçekharakavēḥ sūktih sudhāsyandiniḥ॥ — C. R. L.]

The Poet's Skill in Metres. — Rājaçekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Sragdharā and (as has indeed been pointed out by the Indian critic, Kṣemendra, p. 198: cp. p. 209, where the metres of the present play are given) in Çārdūlavikrīḍita. Our poet's metrical skill is by no means restricted to Sanskrit ; in Prākrit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākrit portions of their plays ; while Rājaçekhara (as Apte observes, p. 44) has given us nearly forty Prākrit stanzas in the highly artificial Çārdūlavikrīḍita alone (they number 33). This is a matter of no mean importance to the student of Indian metres. See below, p. 206 ; and cp. Stenzler's metrical notes, published after his death, ZDMG. xliv. 1–82.

Rime. — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākrit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākrit poetry has been at work. It is of interest to note that Rājaçekhara makes occasional use of rime. Instances are: Viddh. i. 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11.—Rime, *Antya-anuprāsa*, is freely used, for example, in the Gita-govinda and Moha-mudgara. Cp. Sāhityadarpaṇa, no. 637; Ch. P. Brown, Sanskrit Prosody, p. 21; Pischel, H., p. 208. — C. R. L.]

Proverbial Expressions. — Another prominent literary characteristic of Rājaçekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places: i. 18^{10, 13, 18}; ii. 1²; iii. 6^b; iv. 18^{a, 27}; 20³; and perhaps

ii. 26^a, 29¹¹, and iv. 20¹²(?) ought to be added. Apte has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 22²: it reads, "Better a partridge to-day than a pea-hen to-morrow," varai takkālovaṇadā tittirī na una diahantaridā morī. A far older form of the saw is given by Vātsyāyana, in the Kāmasūtra, p. 19⁷, ed. Bombay, who, in a most interesting carpe-diem-argument, says, "Better a dove to-day than a peacock to-morrow," varam adya kapotah ḥvo mayūrāt. In Manwaring's Marāthī Proverbs, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 18¹⁰ it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay.—C. R. L.]

Rājaçekhara Repeats Himself.—Cappeller has already drawn attention (p. vi f.) to the fact that Rājaçekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar. i. 9	= Bālabh. i. 15.	Bālar. v. 39	= Viddh. i. 24.
Bālar. i. 10	= Bālabh. i. 5.	Bālar. v. 73	= Viddh. iii. 15.
Bālar. i. 14	= Bālabh. i. 3.	Bālar. vi. 11	= Bālar. vi. 16.
Bālar. i. 16	= Bālabh. i. 12.	Bālar. vii. 31,	cp. Bālar. x. 43.
Bālar. i. 17	= Viddh. i. 7.	Bālar. vii. 38	= Bālar. x. 44.
Bālar. i. 18	= Bālabh. i. 11.	Bālar. vii. 39	= Bālar. x. 46.
Bālar. i. 20	= Bālabh. i. 14.	Bālar. viii. 11,	cp. Viddh. iv. 20.
Bālar. ii. 17	= Viddh. i. 14.	Bālar. x. 40	= Viddh. iii. 11.
Bālar. iii. 23	= Viddh. ii. 5.	Bālar. x. 58,	cp. Bālabh. i. 19.
Bālar. iii. 25	= { Bālabh. i. 31. Viddh. iii. 27.	Bālabh. i. 9	= Viddh. i. 8.
Bālar. iii. 39	= Bālabh. i. 65.	Bālabh. i. 22	= Viddh. ii. 22.
Bālar. iii. 54	= Bālar. vii. 68.	Bālabh. i. 27	= Viddh. iii. 16.
Bālar. v. 5, cp.	Bālar. vii. 77.	Bālabh. ii. 3,	cp. Karp. ii. 32.
Bālar. v. 8	= Viddh. iii. 2.	Bālabh. ii. 7	= Bālabh. ii. 13.
Bālar. v. 25	= Viddh. iv. 6, cp.	Bālabh. ii. 15,	cp. Viddh. i. 17.
Karp. iv. 2.		Karp. iii. 26	= Viddh. iii. 12.

10. Rājaçekhara's Favorite Metres.

1. Çārdūlavikridita; 2. Vasantatilaka; 3. Cloka; 4. Sragdharā.—In the Suvṛttatilaka, iii. 35, Kṣemendra praises Rājaçekhara for his ability in the Çārdūlavikridita; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the Bālaramāyaṇa, 41 from the Bālabhārata, 36 from the Viddhaçālabhañjikā, and 24 from

the Karpūramañjari. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālabh., 11 in the Viddh., and 23 in the Karp. The third place in frequency is held by the Čloka. Of this there are 126 instances in the Bālar., 25 in the Bālabh., and 3 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālabh., 10 in the Viddh., and 11 in the Karp.

5. Āryā; then Triṣṭubh; etc., etc.—Of other metres, the following occur more or less frequently :

Āryā	Pṛthvī	Vaṇeṣṭha
Upagīti	Praharṣipī	Vasantamālikā
Giti	Mandākrāntā	Çālinī
Triṣṭubh	Mālinī	Çikharīṇī
Drutavilambita	Rathoddhatā	Svāgatā
Puṣpitāgrā	Rucirā	Hariṇī

To these must be added some very free Prākrit metres, such, for instance, as Viddh. i. 4, 5; ii. 7; iii. 8, and Karp. iii. 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza iii. 29 forms the half of a Mātrāsamaka, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, iii. 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

11. Metres of the Karpūra-mañjari.

The Metres in the Order of Their Frequency.—In the Karpūra-mañjari, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under “Triṣṭubh” are included Indravajrā, Upendravajrā, and Upajāti.

Āryā ¹	32	Svāgatā	4
Çārdūlavikridita	24	Giti	2
Vasantatilaka	23	Puṣpitāgrā	2
Triṣṭubh	12	Upagīti	1
Sragdharā	11	Vaṇeṣṭha	1
Rathoddhatā	9	Çālinī	1
Pṛthvī	7	Çikharīṇī	1
Mālinī	7	iii. 29, 30 (above, p. 207)	2
Mandākrāntā	5	Sum	144

¹ Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot: e.g. i. 3, 8, 9; ii. 37, 48, 49.

[**Scene-groups.**— There are four considerable passages in this play in which metres of the same kind are, so to say, “bunched,” and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are : in act ii., stanzas 12–22, eleven āryā stanzas, forming the “Tiring-scene”; again in act ii., stanzas 33–40, eight āryā stanzas, forming the “Swing-scene”; then in act iv., stanzas 10–18, nine stanzas of hendecasyllabics, being six triṣṭubh and three svāgatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the “lengthy and vapid discussion of love.”]

It is worth noting that a Çārdūlavikrīḍita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description : for example, i. 16–18, the spring ; i. 35, the evening ; iii. 25, moon-rise ; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9.—L.]

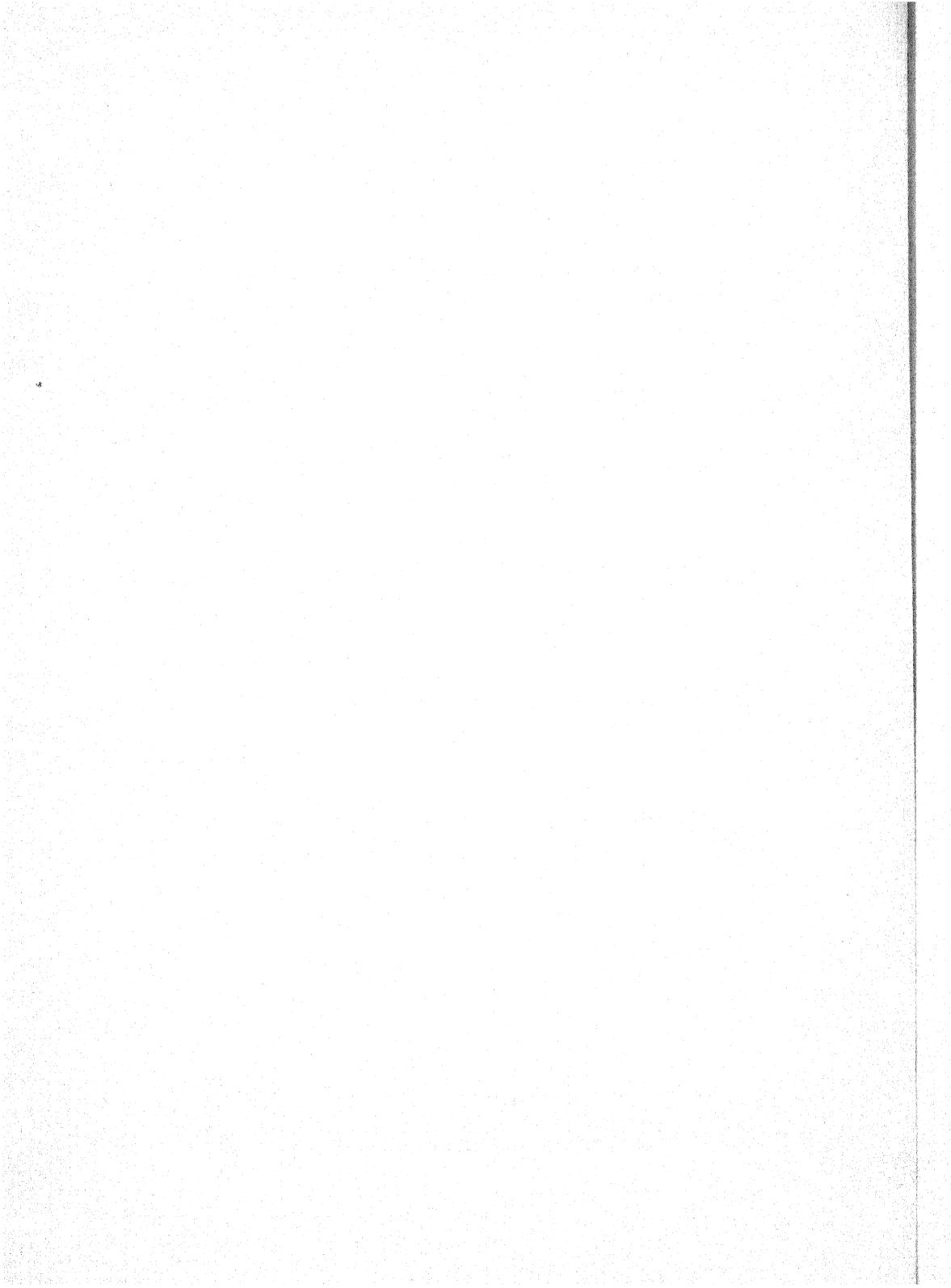
The Metres in the Order of Their Occurrence.— The following table (p. 209) gives the metres of the Karpūra-mañjari in the order of their occurrence in the text. See also p. 289, note to iv. 19⁶⁴.

Metres of the Karpūra-mañjari.

Act I.	Act II.	Act III.	Act IV.
i. 1 Cārdūlavikridita	ii. 1 Cārdūlavikridita	iii. 1 Cārdūlavikridita	iv. 1 Āryā
i. 2 Puśpitāgrā	ii. 2 Mandākrāntā	iii. 2 Mālinī	iv. 2 Puśpitāgrā
i. 3 Āryā	ii. 3 Cārdūlavikridita	iii. 3 Cārdūlavikridita	iv. 3 Prthvi
i. 4 Sragdharā	ii. 4 Vasantatilaka	iii. 4 Vañçastha	iv. 4 Cārdūlavikridita
i. 5 Āryā	ii. 5 "	iii. 5 Indravajrā	iv. 5 Vasantatilaka
i. 6 Giti	ii. 6 "	iii. 6 "	iv. 6 Prthvi
i. 7 Āryā	ii. 7 Rathoddhatā	iii. 7 Mālinī	iv. 7 Sragdharā
i. 8 "	ii. 8 Cārdūlavikridita	iii. 8 Āryā	iv. 8 Vasantatilaka
i. 9 "	ii. 9 Mālinī	iii. 9 Vasantatilaka	iv. 9 Cārdūlavikridita
i. 10	ii. 10 Sragdharā	iii. 10 "	iv. 10 Indravajrā
i. 11 Rathoddhatā	ii. 11 Cīkharinī	iii. 11 "	iv. 11 Upajāti
i. 12 Svāgatā	ii. 12 Āryā	iii. 12 "	iv. 12 "
i. 13 Cārdūlavikridita	ii. 13 "	iii. 13 "	iv. 13 "
i. 14 Vasantatilaka	ii. 14 "	iii. 14 "	iv. 14 Upendravajrā
i. 15 Sragdharā	ii. 15 "	iii. 15 "	iv. 15 Upajāti
i. 16 Cārdūlavikridita	ii. 16 "	iii. 16 "	iv. 16 Svāgatā
i. 17 "	ii. 17 "	iii. 17 "	iv. 17 "
i. 18 "	ii. 18 "	iii. 18 Mālinī	iv. 18 "
i. 19 Vasantatilaka	ii. 19 "	iii. 19 Sragdharā	iv. 19 Āryā
i. 20 Cārdūlavikridita	ii. 20 "	iii. 20 Prthvi	iv. 20 Mālinī
i. 21 Vasantatilaka	ii. 21 "	iii. 21 Rathoddhatā	iv. 21 Vasantatilaka
i. 22 Indravajrā	ii. 22 "	iii. 22 Vasantatilaka	iv. 22 Cārdūlavikridita
i. 23 Cālinī	ii. 23 Mandākrāntā	iii. 23 Rathoddhatā	iv. 23 "
i. 24 Vasantatilaka	ii. 24 Mālinī	iii. 24 "	iv. 24 Giti
i. 25 "	ii. 25 Upajāti	iii. 25 Cārdūlavikridita	
i. 26 Cārdūlavikridita	ii. 26 Vasantatilaka	iii. 26 Prthvi	
i. 27 Vasantatilaka	ii. 27 Cārdūlavikridita	iii. 27 Cārdūlavikridita	
i. 28 Upajāti	ii. 28 Sragdharā	iii. 28 Sragdharā	
i. 29 Cārdūlavikridita	ii. 29 Cārdūlavikridita	iii. 29 [See p. 207]	
i. 30 Mandākrāntā	ii. 30 Mandākrāntā	iii. 30 "	
i. 31 Upajāti	ii. 31 Sragdharā	iii. 31 Rathoddhatā	
i. 32 Cārdūlavikridita	ii. 32 Prthvi	iii. 32 "	
i. 33 Mandākrāntā	ii. 33 Āryā	iii. 33 "	
i. 34 Prthvi	ii. 34 "	iii. 34 "	
i. 35 Cārdūlavikridita	ii. 35 "		
i. 36 Sragdharā	ii. 36 "		
	ii. 37 "		
	ii. 38 "		
	ii. 39 "		
	ii. 40 "		
	ii. 41 Sragdharā		
	ii. 42 Āryā		
	ii. 43 "		
	ii. 44 Mālinī		
	ii. 45 Upagiti		
	ii. 46 Cārdūlavikridita		
	ii. 47 Prthvi		
	ii. 48 Āryā		
	ii. 49 "		
	ii. 50 Sragdharā		

SUMMATION OF
STANZAS.

Act i. has	36
" ii. "	50
" iii. "	34
" iv. "	24
Sum	144



PART IV

TRANSLATION

OF THE

KARPŪRA-MAÑJARI

WITH

AN INTRODUCTION AND NOTES

BY

C. R. LANMAN

Mulier est hominis confusio;
Madame, the sentence of this Latin is—
Womman is mannes joye and al his blis.

—CHAUCER, "The Nonne Preestes Tale," 344.

1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play¹ is at the court of King Chandapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage; but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25⁵, 34⁶). Chandapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12⁸. And the fact that the king of Kuntala and Chandapāla are represented as marrying aunt and niece (i. 34⁸) would lead us to imagine Chandapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions² of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.³ It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore⁴—say the Districts of North Kanara, of Belgaum, and of Bellary; and perhaps it reached even farther east. The inscription of Kurugode⁵ names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narbadā. It is included in Mahārāṣṭra.⁶ And Kuntala seems also to have been so included.⁷ This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāta designated, in the time of our poet, the region north of the lower Narbadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's Λαρική. See Epigraphia Indica, i. 274, iv.

¹ The place where the play was first represented or brought out, may have been the court of Nirbhara : see i. 9 and p. 217.

² The allusions to Bengal and Assam etc. (i. 14²) are not such as to yield data for geographical inferences.

³ See Duff, Chronology of India, under A.D. 973, and Borooah's Essay, § 145.

⁴ Including the once important Banavasi,

Ptolemy's Βαρονασε; cp. Ind. Ant. xiii. 367.

⁵ Colebrooke's Essays, ii. [272], [273].

⁶ See Borooah, § 146-8; Bālar. x. 74.

⁷ According to passages in Bālar., which Borooah (note 3) does not specify. According to Daçakumāracharita, viii., p. 59, ed. Peterson, the Lords of Vanavāsin and of Kuntala seem to have been vassals of Vidarbha.

246 ; and Borooh's Essay, § 154. The statement of iv. 18²⁸, "the wedding is set for here and today, while the bride is in the country of Lāṭa," indicates that Chandapāla's realm was not Lāṭa.¹ Another northern place is Kanauj, mentioned in the Jester's dream (iii. 5²) as if distant. I imagine Chandapāla's realm as south or southeast of Kuntala.

2. Hindu Seasons, Months, and Asterisms.

In the Prākrit text above, and in the sequel also, there is a considerable number of allusions to the Hindu seasons and months and asterisms. Convenient tables of the months, etc., are so rare in this country that I am confident that the American student will welcome the ensuing table.

SEASON	MONTH	TIME	ASTERISMS IN WHICH FULL MOON MAY OCCUR
Vasanta Spring	{ Chāitra Vācākha	March–April April–May	14, Chitrā ; 15, Svāti 16, Viçākhā ; 17, Anurādhā
Grishma Summer	{ Jyāishṭha Āshāḍha	May–June June–July	18, Jyeshṭhā ; 19, Mūla 20, P.-Āshāḍha ; 21, U.-Āshāḍha
Varsha Rains	{ Āravaṇa Bhādrapada	July–August Aug.–Sept.	23, Āravaṇa ; 24, Āravishṭhā 25, Ācata-bhishaj ; 26, P.-Bh. ; 27, U.-Bh.
Çarad Autumn	{ Āçvina Kārttika	Sept.–Oct. Oct.–Nov.	28, Revati ; 1, Açvini ; 2, Bharani 3, Kṛttikā ; 4, Rohini
Hemanta Winter	{ Mārgaçīrsha Pāusha	Nov.–Dec. Dec.–Jan.	5, Mārga-çīrsha ; 6, Ārdrā 7, Punar-vasu ; 8, Pushya
Cīcira Cool season	{ Māgha Phālguna	Jan.–Feb. Feb.–Mar.	9, Āçleshā ; 10, Maghā 11, P.-Phālguni ; 12, U.-Ph. ; 13, Hasta

Whitney's Sūryasiddhānta, Journal of American Oriental Society, vi. 414 and 468, may be consulted; also his essay on the Lunar Zodiac, Oriental and Linguistic Studies, i. 341 f. For the older division into three seasons, Hot, Wet, and Cold, which is still in popular use, see Bühler, Epigraphia Indica, ii. 262, and Manwaring's Marāthī Proverbs, no. 1279. Older month-names: Whitney, Journal, vi. 414; or Sewell and Dikshita, Indian Calendar, p. 24. Very instructive is Part X (c) of Manwaring.

I abbreviate Pūrvā, 'former,' by P.; Uttara, 'latter,' by U.; Phalgunī by Ph.; and Bhādrapadā by Bh. The 22d asterism is Abhijit: see note to i. 20²¹, and Whitney's Zodiac, p. 409.

¹ It is true that at iv. 18²⁸ the text says, as this is in palpable conflict with iv. 18^{27, 28}, "Here (? ettha) in the Lāṭa country." But it may be ettha = 'there.'

3. Time-allusions of the Play and Time of the Action.

For the determination of the time of the action, we have one datum which is both certain and precise, that of the Banyan festival (act iv.). It synchronizes with the full moon of Jyāistha.—The second datum, that of the Swing festival of Gāuri (act ii.), if I have identified it aright, is no less certain and precise. The fourth day of that festival falls on the sixth lunar day of the bright half of Chāitra.—The third datum is drawn from the allusions to the beginning of spring (act i.). These are entirely certain. Whether we may take them as intending precision, is a question rather of common sense than of erudition.¹ The evidence is in favor of interpreting them precisely.

The action of the play, accordingly, covers a period of just two and one-half lunations: that is, all of Chāitra, all of Vaiçākha, and the light half of Jyāistha. The scene of the play being in the south, we may suppose the lunar months to be reckoned as from new moon to new moon,² rather than as from full to full.³—There remains act iii. Its action takes place at a full moon: is it that of Chāitra or of Vāigākha?

Act I.—The initial motif of the play proper is the advent of spring. The month is Chāitra, i. 17^d, 18^d; the frost is gone, i. 14^c; the Malabar winds, from the southwest, have set in, i. 15^d, 16^{a, 4}, 20^c; the spring has begun, i. 12^b, 14^d, 18¹⁴, with all its beauties, i. 16^a.—The act ends with evening, i. 35, and at least one night intervenes between acts i. and ii. And since the time of act ii. is the sixth of the bright fortnight of Chāitra, the latest date for act i. is the fifth of that fortnight.

But it appears, from act ii. 4,⁴ that a considerable number of days must have elapsed since act i. During that time, but not after the beginning of act ii.,⁵ King and Heroine have seen each other, ii. 42^{16, 17}, and become deeply enamored. We can hardly make the interval less than five days, and would therefore set the time of act i. on the first of the bright fortnight of Chāitra. The duration of act i. is part of one day.

¹ There is great discordance between popular usage and the statements of the learned bookmakers of India in regard to seasonal divisions: see Böhler, *Epigraphia Indica*, ii. 262. So here in New England, we speak of one of our characteristic blustering vernal winds as “a regular March wind,” even if it be a little before or after the calendar month of March.

² The amā-anta system. In this, the bright fortnight (*gukla*), or fortnight of the waxing moon, comes first, and then the dark

fortnight (*kṛṣṇa*), or that of the waning moon. See Ep. Ind., i. 404; or *The Indian Calendar*, p. 4. Thus: <>.

³ The pūrimā-anta system, diminuendo-crescendo, thus: ><.

⁴ So too from ii. 8, 9. Perhaps also from ii. 12. Certainly not from i. 34²⁸. It is odd that the King waits five days to propound his question, ii. 11³; but the playwright needed it as introduction to his tiring scene.

⁵ In the Swing scene, although the King sees the Heroine, she does not see him.

Act II.—The time is still Madhu, ii. 6²¹, or Chāitra, and the spring “is very gently coming on,” ii. 1⁵. The nights are still chilly, ii. 41⁵. We read at ii. 29⁵, “Today is the fourth day of the Swing festival.” The allusions to the worship of Gāurī that accompanied the festival (see ii. 6^{23, 25}, ii. 29⁶) indicate that the *gāuryā dolotsava* is intended (see note to ii. 6²³, and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra.—The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41³. The açoka scene is somewhat later in the same evening, for the Heroine has in the meantime been “exquisitely decorated,” ii. 43⁷.

Act III.—The action is on the evening of the night of a full moon, iii. 25^a, 32^b, which must be that of either Chāitra or Vāiçākha. The allusions to punkahs and shower-baths, iii. 20, and to the “intense heat” (*ghana-ghamma*, iii. 20⁸), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiçākha. This date allows ample time for the Queen’s jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41⁹) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*)—cp. the next paragraph.

Act IV.—The spring (*mahu-samaa*) has now gone, iv. 7^a; the summer (*gimha*, iv. 1) is come, iv. 4^c, 5^d, 6^d. The time of the action is explicitly defined, iv. 9¹⁸, as the “Banyan festival.” This falls on the day of the full moon of Jyāistha, iv. 9¹⁸ note. In substantial accordance herewith is the allusion, iv. 3^a, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18¹¹, that the image of Gāurī was set up “on the fourteenth day just past,” that is, the fourteenth of the light half of Jyāistha.—The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18⁷.

SYNOPTIC TABLE OF THE TIME OF THE ACTION.

Act I.: beginning of spring, first of Chāitra, bright half.	[Say March 15].
Interval of five days.	
Act II.: fourth day of Swing festival of Gāurī, sixth of Chāitra, ditto . . .	[Say March 20].
Interval of about ten days + just one lunation.	
Act III.: full moon of Vāiçākha	[Say May 1].
Interval of one lunation.	
Act IV.: Banyan festival, full moon of Jyāistha	[Say June 1].

4. Synoptic Analysis of the Play.

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2. the details of the stage-business. Since the references to the text are given throughout, it will also serve 3. as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes : that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii.: cp. note to iii. 34¹); or the stage is imagined to represent successively (as in act iii., scene 2, and act iv., scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chandapāla.

PROLOGUE, I. 1 to I. 12⁵.

During the prologue, the stage represents the play-house (or *nātya-gālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, i. 9, 11.

- Scene 1. Enters the Director (*sūtradhāra*) and recites the benediction, i. 1-2.
[Then exit.]
- Scene 2. Enters the Stage-manager (*sthāpaka*) and praises Cīva, i. 3-4, and describes the preparations for the play, i. 4².
- Scene 3. Enters the Assistant (*pāripārṣvika*) of the Stage-manager, i. 4¹⁴. They discuss the play, the author, why he writes in Prākrit, at whose instance the piece is given, and the gist of the plot, i. 4¹⁴-12³.
Exeunt.

ACT I.

- Scene 1 (the advent of spring): the palace garden. Enter King and Queen, with retinue, i. 12⁶. They congratulate each other on the arrival of spring, and describe the season in stanzas, i. 13-14.

Behind the stage, two Bards describe the beauties of spring, i. 15-16, and are followed in the same strain by the royal pair, i. 16³-18.

- Scene 2 (comic intermezzo): place and actors as before. Jester and Vichakshāṇa quarrel, i. 18¹. Retorts, sharp and coarse, follow; then rival

stanzas, i. 19-20; then threats, i. 20¹⁵. General laughter, i. 20³⁵.
 "Exit Jester, i. 20⁴¹.

Scene 3 (the tipsy Magician): place and actors as before. Reënters Jester, i. 21¹, announcing the Magician, who follows, i. 21⁸, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i. 25¹. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i. 25¹⁰. Thereupon—

Scene 4 (love scene): place and actors as before. Enters the Heroine, i. 25¹¹. Rapturous stanzas from the King, i. 26-27. She gives the King a coquettish glance, i. 28². He is deeply enamored, i. 29-34. She tells her story, i. 34⁸⁻²¹. The Queen asks that the Heroine may remain a fortnight, i. 34²⁶, and conducts her to the gynæceum, i. 34³⁸.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35-36, and the King goes to prayer.

ACT II.

Scene 1 (the love-sick King): the palace garden. Enter King and Porteress, ii. 0¹. Enamored stanzas, ii. 1-6.

Scene 2 (the billet-doux): place and actors as before. Enter Jester and Vichakshānā, ii. 6². They discuss briefly the King's condition, ii. 6⁴⁻¹⁰, unheard by him.

They address the King, ii. 6¹². It transpires that Vichakshānā bears a love-letter, ii. 6²⁰, from the Heroine to the King. This the King reads, ii. 8. Stanzas from Vichakshānā, from her sister, and from the Jester, ii. 9-11.

The King asks, ii. 11², what happened to the Heroine after the Queen conducted her (at i. 34³⁸) to the gynæceum. Properly the replies form no new scene; but they have such dramatic unity that it is well to treat them as a scene.

Scene 3 (the tiring scene, a duo between Vichakshānā and King): place and actors as before. Introductory questions and answers, ii. 11²⁻⁶. In eleven half-stanzas, ii. 12-22, Vichakshānā describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshānā, ii. 29⁸.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii. 29⁶⁻⁷. With the Jester, the King "makes as if entering" the Plantain Arbor, ii. 29¹⁴.

Scene 4 (the swing scene): the palace garden; the Heroine in the swing; King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii. 30-32.

Then follows, in eight stanzas, ii. 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene.—The Heroine quits the swing, ii. 40².

Scene 5 (serio-comic intermezzo): the gardens. The King at the Plantain Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii. 40³-41. Evening approaches, ii. 41³; but night's coolness avails not to temper the King's amorous fever, ii. 41⁵.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41⁶, and makes as if leaving the stage to get something to cool him off, ii. 41⁷. The King continues his amorous plaint, ii. 42.

Scene 6 ("stage-traffick"): a part, near by, of the gardens. Reënters Vichakshana with refrigerants, ii. 42³. She and the Jester, ii. 43², arrange it so that the King shall witness the coming açoka scene.

The King is imagined to secrete himself behind a shrub, ii. 43³.

Scene 7 (the açoka scene): the garden. Enters the Heroine, ii. 43⁷. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an açoka tree; whereupon all three burst into gorgeous bloom, ii. 43¹⁴-47.

King and Jester discuss the matter, ii. 47¹-49².

Behind the scene a Bard describes the evening, ii. 50. Exeunt all.

See also p. 289, n. 2.

ACT III.

From iii. 34⁹ we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20¹²) and the lamp-incident occurs (iii. 22⁴) adjoins the prison room, as I think; for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22¹. That it is near the Queen's I infer from iv. 19³⁷⁻³⁹ and 52-57.

Scene 1 (the King's vision): a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2²-3. To divert him, the Jester tells an elaborate counter-vision, iii. 3⁴-7. The two engage in a lengthy and vapid discussion of love, iii. 8¹-19.

From behind the stage they hear the enamored plaints of the Heroine, iii. 19². The Jester indulges himself in much badinage with the King, iii. 20¹. Both "make as if entering," by a "back-

door," the meeting-room, iii. 20¹², that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage.

Scene 2 (the lovers' meeting): [part 1] a room near the prison room (see above). Enters the Heroine, with her friend, to meet King and Jester, iii. 20¹³. The King takes the Heroine's hand, iii. 20²⁵. She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii. 22¹⁴.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, iii. 22⁹, to the gardens [part 4].

Scene 3 (the moonrise scene): the palace garden. A continuation of the last part of the foregoing scene. Stanzas of admiration and delight from the King, iii. 23–24. Behind the stage, Bards describe the rise of the full moon, iii. 25–28. Then follow stanzas by the Jester, Kurañgikā, and the Heroine, iii. 29–31, and the King, iii. 32–34.

Sudden uproar, iii. 34¹. The Queen has heard of her consort's tricks and is coming, iii. 34⁷. The Heroine escapes, by the secret passage, to her prison, iii. 34⁹. *Exeunt omnes.*

ACT IV.

From iv. 9^{6–7}, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmūndā near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18³⁸. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King): presumably, the King's apartments. Enters, with his Jester, the King, and bemoans the ardor of summer and of love. Episode of the tame parrot, iv. 2⁴. More stanzas of love and summer, iv. 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv. 9^{6–12}.

Scene 2 ("stage-traffick"): place and actors the same. Enters Sārañgikā, iv. 9¹⁵, with a message from the Queen: "The King must mount the

palace roof today to see the Banyan festival," iv. 9¹⁸. Exit Sārañgikā, iv. 9²⁰.

Scene 3 (the Banyan festival): from the palace roof, iv. 9²¹, King and Jester look down on an elaborate dance. In nine stanzas, iv. 10-18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.).

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 29⁷.

Scene 4 ("some necessary question of the play"): the Plantain Arbor, palace garden, iv. 18³. Reenters Sārañgikā, iv. 18¹, with a message from the Queen: "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18⁷, a princess of Lāṭa, named Ghanasāra-mafijari," iv. 18¹⁸⁻¹⁹. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18²². The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18³⁰⁻³². Exit Sārañgikā.

After exchanging suspicions (iv. 18³⁴⁻³⁵) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of Chāmūndā, in the palace garden, near the Banyan. With two episodes:

Episode 1^a, the prison room ; 1^b, the Queen's apartment.

Episode 2^a, the prison room ; 2^b, the Queen's apartment.

Enters the Magician, iv. 18⁷, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18³⁸.

Enters the Heroine, iv. 19⁸, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19¹⁰, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19¹⁴⁻¹⁵. Accordingly,

Episode 1^a. The Queen, iv. 19²⁰, on pretext of returning to her apartments to get some things for the wedding (iv. 19¹⁸), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19²⁴, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19²⁹, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19³⁷. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19⁴¹).

Episode 1^b. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19³⁸⁻³⁹. Arriving at the sanctuary, she is again dumfounded, iv. 19⁴², at seeing the Heroine as before.

Episodes 2^a and 2^b are simply repetitions of the same manœuvres, iv. 19⁴³⁻⁵⁵ and iv. 19⁵⁶⁻⁶⁰.

Enters the King, with his Jester and Kuraṅgikā, iv. 19⁶¹. Effusive admiration on the part of the King, iv. 19⁶⁴⁻²⁰. The Jester shuts him up, iv. 20⁴. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mafijari," iv. 20⁶. It now transpires, iv. 20¹³, that the latter is no other than Karpūra-mafijari. The ceremony is performed, iv. 21², and the King "takes his seat as an Emperor," iv. 21⁴.

Behind the stage, a Bard congratulates him, iv. 21⁶; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

5. Dramatis Personæ.

Chāṇḍa-pāla, the King.

Kapīñjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen.

Vichakshanā and Sāraṅgikā, her attendants.

Bhāiravānanda, a master magician.

Kāñchana-chāṇḍa and Ratna-chāṇḍa, two bards.

Porteress, an unnamed woman, who serves as door-keeper.

A tame parrot.

Karpūra-mañjari, the Heroine.

Kuraṅgikā, her confidante.

NOTE.—The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Caṇī-prabha (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters).

ABBREVIATIONS.—For abbreviated titles of books and papers cited, see pages 175-177.

KARPŪRAMAÑJARĪ.

ACT I.

PROLOGUE.

INVOCATION.

ALL hail to Sarasvatī!¹ joy to the poets, Vyāsa² and the rest ! may the most excellent words of others too³ turn out highly acceptable to the critics ! may the Vāidarbī style of writing⁴ flash like a revelation upon us,— so too the Māgadhbī and also the Pāñchālikā ! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams !⁵ 1

Moreover :

Ever cherish ye deep reverence for⁶ the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.⁷ 2

[*End of the invocation.⁸*]

STAGE-MANAGER. May the union of Cīva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness. 3

And again:

Victorious is Rudra,⁹ who often, as he bows low¹⁰ to assuage [his Pār-

¹ The Goddess of Speech.

² Reputed author of the Mahā-bhārata.

³ That is, of this dramatic company, no less than those of the more famous poets.

⁴ The styles (*riti*) are enumerated at Sāhi-tya-darpana, no. 625 f. See Kāvyādarça, i. 40 f.

⁵ On which they are said to feed.

⁶ ‘Bow down (far, i.e.) low before.’

⁷ ‘Loves, not possessing noticed embrac-
furries, nor produced kissing-noise, nor per-
formed breast-beatings.’

⁸ Recited presumably by the sūtra-dhāra or Director (who here makes his exit); and, if so, an interesting survival of older dramatic usage. See Konow’s Essay, p. 196; and Lévi, pp. 379, 135. The “Director’s” first subordinate seems to have been the “Stage-manager”; and subordinate in turn to the latter was his “Assistant.” See p. 217.

⁹ Tantamount to Cīva.

¹⁰ ‘In his bowings.’

vati's] jealous anger, lays — a bit quickly¹ — at the lotus-like feet of the Daughter of Himālaya his offering of pearly moon-beams,² together with a silvery conch made of the moon's slender crescent and filled to the brim³ with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. 4

[*Walks about the stage and looks toward the tiring-room.*]

But our players seem [already] to be busy about their acting : for one actress is getting together such costumes as suit the rôles ; another is twining garlands of flowers ; [4] a third is putting the masks in order ; some one seems to be rubbing colors on a palette ; here they are tuning⁴ a flute ; there a lute is being strung ; [8] and here they are making ready three drums ; here the noise of timbrels is heard ; [10] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[*Looks toward the tiring-room and beckons.*] [13]

[*Enters the Assistant of the Stage-manager.*]

ASSISTANT. Sir, your commands. [15]

STAGE-MANAGER. You seem to be busy about a play, are you not ?

ASSISTANT. To be sure. We are going to enact a Sattaka.

STAGE-MANAGER. But who is the author of it ?

ASSISTANT. Your worship, let this be answered : who is called "Moon-crowned" ?⁵ and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu ? 5

STAGE-MANAGER. [*Reflecting.*] Aha ! that, I think, is an answer in the form of a question : [*aloud*] Rāja --- çekhara !

ASSISTANT. [Yes,] he is the author of it.

STAGE-MANAGER. [*Recollecting.*] It has been said by the connoisseurs :

"Sattaka" is the name of a play which much resembles a Nātikā, excepting only that Praveçakas, Vishkambhakas, and Añkas do not occur. 6

[*Reflecting.*] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākrit ?

¹ For fear lest her anger increase.

² 'Of moon-light pearls.'

³ See under ā. Literally, 'to the root,' and so, 'radically, completely.' Similarly at ii. 2a.

⁴ See OB. under sthāna 1 (w).

⁵ Literally, 'Having the night's beloved (raanivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihanda) [Sanskrit, çikhanda, used as an equivalent for çekhara]. That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākrit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages¹ has said :

The various themes remain the same; the words remain the same, although undergoing [certain phonetic] modifications²: a poem is a peculiar way of expression,³ be the language whichsoever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mṛgāṅkalekhā, by Aparājita,⁴ namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbhara,⁵ [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājaçekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,⁶ the wife of the chief poet Rājaçekhara, the lady whose husband wrote the play, Avantisundari, — *she* desires us to enact it.⁷ 11

Moreover :

In this excellent Sattaka, which is a river of poetic flavors, [King] Chandrapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then! what we have at once to do let us accomplish; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room.

[*The two walk about the stage and exeunt.*] [4]

[*End of the Prologue.*]

¹ This seems to refer to Rājaçekhara. — The following jadhā is like the Greek “recitation ὅτι.”

² Such namely as obtain between Prākrit words and the corresponding Sanskrit ones.

³ That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

⁴ See p. 197.

⁵ See p. 178.

⁶ See p. 180, and C. M. Duff's Chronology of India, p. 277, and Journal of the Royal Asiatic Society, 1899, p. 546.

⁷ Lit., ‘it, the work of her husband.’

[Then enter the King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order.] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.¹ For,

Inasmuch as the maidens no longer put much wax on their lips,² and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron³ for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold.

13

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.⁴ Little by little [again] they set their hearts on extract of sandal.⁵ At this season, behold, couples sleep on the verandas of their dwellings,⁶ the blankets heaped [unused] at the foot [of their couches].

14

FIRST BARD. [Behind the stage.] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,⁷ thou whose lustre (*rādhā*) transcends the loveliness of Rādhā,⁸ who hast conquered Assam by thy prowess, who

¹ See p. 214-215.

² As they would in the cold weather to prevent chapping.

³ In the Indian *materia medica* (see Dhanvantariya Nighantu, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

⁴ With rind of betel (cp. p. 181). Konow cites Viddh., p. 75² (*chollida* = *gharsita*), and H. 4.395 (*choll* = *talks*): ‘Fair maidens (do, i.e. putzen, *un-mrjanti*) cleanse their teeth.’ This too is a sign of returning spring: for in the cold weather, it was actually painful to cleanse them because of cracked lips.—Vāsudeva renders *chollanti* by *sphuranti*: ‘the teeth-jewels flash,’ i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp. Rtu-saṁhāra, iv. 6.

⁵ Esteemed as the most eminent refrigerant (Dhanvantari, p. 93), and so the exact opposite of the calefacient saffron. Cp. Indische Sprüche, 1763, 2215.

⁶ *Ghara* seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the *antar-grha*, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the *saliās*: these may be thatched-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the *antar-grha*; and might, in either case, be called *majjhima* as being ‘between’ the *antargrha* and the walls of the compound.

Vātsyāyana, Kāmasūtra, ed. Bombay, 1891, p. 44, 45, speaks of a dwelling with spacious court, and with two sleeping-rooms (*bhavanam dvi-vāsagṛham*), an inner (*ābhyantram*) and an outer (*bāhyam*); the comment refers also to the *vastuvidyā*.

⁷ The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun.

⁸ Literally, ‘O thou, having the loveliness of Rādhā [a district of western Bengal]

providest merry-makings (*keli*) for Hari-kelī,¹ who mayst well make light of² the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes.³
 Wanton they ruffle the down on the cheeks⁴ of the Pāndian women,
 Breaking the jealous pride⁵ of the tender maidens of Kāñchi,
 Filling the matrons of Chola with passion for love's embraces,
 Waving the tresses [fair] of the beauties that dwell in Karnāṭa,
 Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD. [*Behind the stage.*] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.⁶ The jasmines, with blossoms as fair as slightly churned milk, are bursting and bursting.⁷ The dhak-tree,⁸ blackish at the root,⁹ and with bees clinging to its tips, looks as if bees were clinging to it from head to foot¹⁰ and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me; but rather that both of us have been congratulated by the two bards, Kāñchana-chāṇḍa and Ratna-chāṇḍa.¹¹ [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (rādhā or) lustre' — again a pun.

¹A name for Bengal (Hemachandra, 957) — again a pun.

²Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so. — When it comes to the version of Indian panegyric, English is poor indeed.

³Cp. Madanikā's song *kusumāuha-pia-*
dūao, near the beginning of act i. of Ratnāvalī (translated, Wilson, ii. 270). Also, Kāḍambari, p. 437^b. Similarly Tennyson, Locksley Hall, line 20, "In the Spring" etc.

⁴Literally, 'Wanton in causing horripilation on the edges of the cheeks.'

⁵So that they yield to the seductions of love. The same idea at ii. 50^b and iii. 30^a.

⁶Of saffron it is also said that it will make the face as fair as the full moon's disk — Yogaratnākara, under *ksudrarogacikitsā*, p. 382²² of Poona ed. The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

⁷The flowers of most varieties are very fragrant and of pure milky whiteness — cp. i. 19^c.

⁸The *Butea frondosa*, a middle-sized tree, its trunk crooked and covered with ash-colored, spongy, scabrous bark. Lac insects [Coccidae] are frequent on its small branches and leaf-stalks. So Roxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 72 and pl. 63.

⁹So that this too (see preceding note) looks as if bees were swarming upon it.

¹⁰Literally, 'appears (notatur) as if quaffed by bees that cling [to it] even in two directions or points, i.e. even at top and bottom.' — Perhaps *bhasala* (here rendered 'bee') refers (inaccurately?) to the coccus insects.

¹¹He is called by the equivalent name Māṇikya-chāṇḍa at iii. 26^a.

open palm,¹ contemplate this festal season of spring :²—[of spring,] that quickens bold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [cuckoos] ;³ that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder ;⁴ [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,⁵ slowly swaying the sandal-tree thickets in the hermitage of Agastya,⁶ blended with odors of camphor, making to tremble the clumps of açoka,⁷ setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparṇī,⁸ [hither at last] are blowing the breezes of Chāitra.⁹ 17

And again:

“ Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless!¹⁰ [for] tender youth, that plumps your swelling breasts, by days is measured,¹¹ five [perchance], or ten ! ”—such is, as it were, the Five-arrowed God’s¹² all-galling command, disguised

¹ Cp. note to i. 32.

² I take mahūsava (madhu-utsava) as an instance of rūpaka (Dandin’s Poetics, ii. 66) and interpret it, not as ‘spring-festival,’ but rather as ‘the spring which is like to a festival,’ and so, ‘the festal season of spring.’ Similarly, ‘ creeper dance-girls,’ i.e. ‘ creepers that are like dance-girls.’

³ Literally, [spring,] ‘possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koils].’

⁴ I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] ‘possessing abundantly-produced Cupid’s bow-rods and possessing unbroken arrow-impetuousity.’—The exceedingly long word is notable for its excessive alliterative use of nd’s.

⁵ Ceylon.

⁶ Located on a crest of the Malabar range

by the Rāmāyaṇa, ed. Bombay, iv. 41. 15; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kufijara in Ceylon.—The canto contains many of the geographical allusions which occur in this play. Cp. Lassen, Indische Alterthumskunde, i. 153 f.

⁷ Kañkelli, a name for the açoka-tree—see my notes to 1. 20²⁷.

⁸ A river rising near the southern end of the Western Ghauts and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghauts so far south.

⁹ The first month of spring, March–April, p. 214.

¹⁰ Literally, ‘a glance, followed by unsteady movements (of the eyes).’

¹¹ Literally, ‘youth [is] for days.’

¹² Cupid’s.—For 20 names of Cupid and for names of his belongings, see Hema-chandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.¹ 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar: for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshanā]. [Bursts out laughing.] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [Rather nettled.] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshanā, Small-Fraction-er!² am I such a fool as to be laughed at even by you? [6] And besides,—O you polluter of other men's sons, you light-o'-love,³ you terror of the gambling-hells, hand and glove with ruined folk!⁴—what have *you* got to say against my inheriting my learning?⁵ please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking.—“Bangle on your wrist, no need of a mirror.”⁶ [10]

VICHAKSHANĀ. [Reflecting.] Right you are!—Nor of asking⁷ the bystanders if a horse is speeding, when you see him on the dead run.—Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?⁸ You don't know anything.—So I'll give my recitation

¹ I find a very similar thought in Kāvya-prakāṣa, x. 105, p. 705, ed. Bombay (given also by Böhtlingk, Sprüche, 2021, kṣīṇah, etc.).

² I coin this word to reproduce the jingling and riming billingsgate of the original—nillakkhaṇe viakkhaṇe, ‘insignificant Vichakshanā’; and neglect the -ā.

³ An unclear word; perhaps ‘having the character of a bee’ (in its flight), i.e. ‘unsteady, capricious.’

⁴ ‘O thou, united with ruined folk,’ root trut.

⁵ ‘Was the inheriting of my learning a discredit?’

⁶ The fact is as plain without talk as is a bangle on your wrist without a mirror. This last seems to be a proverb (p. 206) and in abrupt form.

⁷ That is, ‘and no need of asking’ etc.— Apparently a second proverb of the same purport as the foregoing.

⁸ ‘Caged sāriā.’ The same as the maana-sāriā, Skt. madana-sārikā. From maanā or mayanā Platts derives mainā, the name of the mina bird: see his Hindústání Dic'y, under mainā, p. 1108a. The mina is the talking starling or religious grackle of India, the Eulabes religiosa: see Century Dic'y, under Eulabes, and picture.

As Dr. Konow tells me, the sārikā is mentioned with the parrot (suke sālikā) as early as Aśoka's reign, namely in Edict 5 of the Delhi Pillar: see Senart, Les édits des piliers, p. 44, 65, or Bühler, ZDMG. xlvi. 64, 69, or Bühler, Epigraphia Indica, ii. 259.

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, Mr̄cchaka-tikā, ed. Stenzler, p. 71¹⁸, the latter as chattering (kurukurādi) like a saucy house-maid. Cp. the whole scene with the caged sāriā, Ratnāvali, beginning of act ii.; and parrot

before my old man¹ and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.² [18]

[*So saying, he recites.*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding,³—my favorites are they ; and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.³ 19

VICHAKSHĀNĀ. [*Derisively.*] Your words are as paltry as you yourself are.⁴

JESTER. Well then, Miss Noble-Words, do *you* give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshānā, you're rather puffed up⁵ with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital⁶ in the assemblies ; that is pure gold which proves clear⁷ on the touchstone ; she is a true wife who gladdens her husband ; he is a true son who makes his family illustrious. [7]

VICHAKSHĀNĀ. As the Queen commands. [*So saying, she recites.*]

episode of this play, iv. 4. In KSS. 77, parrot and mina tell stories.—Caged birds in frescoes, Griffiths, pl. 45.

The Indian exquisite (*nāgarika*) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk : see Kāmasūtra, ed. Bombay, 1891, p. 48¹¹, 49¹⁸ ; Bāna's Kādambarī, p. 356 end. For this accomplishment both birds have great capacity. They can rattle off at a great rate the Vedas and Qāstras, which they incessantly overheard : Kādambarī, p. 81¹, 38 ; cp. Harshacharita, p. 244⁷, 221 end ; also, above, p. 204, Pischel. Secrets must not be told in their presence : comm. to Manu vii. 149. A very learned parrot appears at KSS. lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899.

See T. C. Jerdon, Birds of India, Calcutta, 1863, ii. p. 320-340 ; R. C. Temple has a valuable paper about the bird, Panjabī Shārak, Indian Antiquary, xi. 291-3 : cp. xiv. 305 (Aelian's description). See also Wilson, Hindu Theatre, ii. 277 ; and Index to Riddīng's Kādambarī, p. 225, under *maina*. While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899. And Bloomfield refers me to Kāuçika, x. 2, etc. (very pretty symbolism).

¹ The Sāhitya-darpana, no. 431, allows *vaassa*, ‘comrade,’ as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with *pia-*, it seems to me to connote no less familiarity than our colloquial “Old Man.”—The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Qāunktalā’s ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp. preface, p. xix.

² I mustn’t cast my pearls before swine, nor seek the applause of “the unskilful.” Only “the judicious” must pass upon my verses.—Proverbial expressions again.

³ In whiteness. Cp. i. 16^b and Kādambarī, p. 100, 261.—The Jester’s verses smack of the kitchen.

⁴ ‘Your words match your own paltriness,’ taking *kantārattāna* as = *kārpanya*.

⁵ For *uttānā*, Konow cites Pāiyalacchi, st. 75.

⁶ ‘That is poetry which is recited’ etc.

⁷ Sub voce *nivvad* : cp. H. 4. 62.

The winds that had almost died on¹ the flanks of the mountains of Laṅkā, that had grown weak from filling wide-expanded hood after hood of the serpents,² wearied with dalliance;³ — at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,⁴ strong, filled as it were with freshness. 20

KING. Truly, Vichakshaṇā is clever (*vichakshandā*) by reason of her skill in expression and her variety of diction. And so, she stands — what else? — as a crest-jewel of poets.

ESTER. [Nettled.] Then why don't you say it straight out: "Vichakshaṇā's at the tip-top in poetry, [and I,] Kapīñjala, a Brahman, at the very bottom"? [4]

VICHAKSHĀNA. My good man, don't get excited. It's your poem that betrays your poetic ability:⁵ for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness, — like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil⁶ on a one-eyed woman, — are not over and above charming. [7]

¹ Root *skhal*: 'stumbled,' or (as we say of the wind) 'fallen'; and so, "checked by."

² Literally, 'had come to impoverishment in the wide-expanded hood-row's (subjective genitive!) swallowing.' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Dandin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daçakumāra-charita*, I. v., beginning.—"The snakes, 'tis said, on wind are fed." Sprüche, 4873, *phañi pavanabhuk*: cp. 4376. "The Cobras . . . prefer taking their food at dusk or in the night." — Fayerer, p. 6.

My colleague, Mr. Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayerer's *Thanatophidia of India*, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly *Naja* tripudians, the *Naga*, or *Cobra di Capello*. I quote from page 7: "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous; and that the males are all hoodless and innocent." It is not venturesome to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr. Garman tells me.—If Fayerer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878.

³ Cp. Bhartṛhari's *ardham nītvā*.

⁴ Because the season in which they blow has only just begun.—The whole stanza is commented in Jhalkikar's ed. of *Kāvya-prakāça*, iv. 41, p. 157.

⁵ That is, if you have any: and here, yours show that you haven't.—I purposely use 'betray,' as having, like *pisunedi*, a sinister connotation.

⁶ That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming,—it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,¹—it [your language] doesn't partake of the elegance [of your ideas].² But in spite of all that, you do get praised. [10]

VICHAKSHANĀ. My good man, don't get excited. There's no rivaling you : for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels ; while I, though lettered like a [common] balance, am not employed in the weighing of gold.³ [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishthira's eldest brother,⁴ your left one, and your right one too, in a hurry. [15]

VICHAKSHANĀ. And I'll break that part of you that goes by the name of the asterism⁵ following Latter Phalgunī, in a hurry. [16]

KING. Man, don't talk that way. She has some standing⁶ in the line of poetry. [18]

JESTER. [Nettled.] Then why don't you say it straight out : “Our little hussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Pottisa, Hāla, and the rest”? [So saying, he prances around on the stage.] [21]

VICHAKSHANĀ. [Derisively.] You take yourself off to where my first swaddling-clothes went.⁷ [23]

¹ To an Occidental, gāura, ‘yellowish’ is a doubtful compliment: it is applied to a beautiful woman of golden flesh-tint, at Rāmāyana v. 10. 52, ed. Bombay, and is used similarly here, as I think.

² Or, your uncouth words do not support or keep from falling (avalambedi), that is, do not keep from appearing ridiculous, the elegance of your ideas.—The jester's words are good and his subject bad (like pearls on a hag): Vichakshana's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about avalambedi. If I am right, the sandal-ointment seems out of place.

³ Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (aksaras); while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on “unlettered” (= ‘unmarked’ and ‘illiterate’) and “lettered” (= ‘marked’ and ‘literate’) is palpable.—She means, “you, jester, are a rough stick; but are employed on work (poetry) as fine as gem-weighing—that is, royal favor gives you a chance at ‘high art’: while with me the case is reversed.”

⁴ Karpa : karna, as appellative, means ‘ear.’

⁵ Hasta : hasta means also ‘hand.’ See p. 214.

⁶ Compare BR. vii. 1330, under k).

⁷ That is, “to the devil knows where!”

JESTER. [Turning his head to look back.] And you—to where my mother's first set of teeth went.¹ [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHĀNA. In this royal court may you have that² put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Civa] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which³ the longings of the açoka tree are satisfied [namely, the touch of a maiden's foot]. [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,⁴ you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,⁵ you shall get that by which, about February or March, the longings⁶ of the horse-radish tree⁷ are satisfied; and that which a strong but lazy bull gets from the outcastes.⁸ [29]

VICHAKSHĀNA. While I, if you go rattling on that way, like the [jingling] bangles on my foot,⁹ with my foot I'll smash your face. And

¹ “To the devil knows where.”

² The *ardha-candra*, literally, ‘half-moon,’ serves as Civa's diadem (cp. i. 3^a); but the word means also ‘the hand bent like the crescent moon for clutching.’ ‘To (give, i.e.) put a half-moon on a man's neck’ = ‘to wring his neck.’

³ Literally, ‘by which the açoka tree gets its *dohada*:’ *dohada*, ‘the whimsical longing of a pregnant woman,’ is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The “touch” as applied to the jester would be a rude kick.

The açoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists; when touched by a fair maiden's foot, say the poets.—The latter have very much to say about it; compare ii. 43, below, and Vāsudeva's Scholion thereto, and see especially ii. 47. Indeed, the Sāhitya-darpaṇa makes the matter to be one of “common notoriety”—see no. 576,

under *khyāti* . . . *viruddhatā*, and p. 228 end. See also Paul Elmer More's “Century of Indian Epigrams,” no. XI; and Sprüche, 5693, *raktācōka*, a stanza which some MSS. insert in the *Vikramorvāḍī* immediately after *raktakadamba*, iv. 30. The flowers are of a beautiful orange color, changing gradually to red.

⁴ Seems to mean the same as *para-puttavīṭalīni*, i. 18. — But Vāsudeva, p. 17¹⁸, explains it as ‘getting your living by perjury,’ taking *kosa* as ‘false oath.’

⁵ ‘By the word of me, a great Brahman.’

⁶ Sarcastically here.

⁷ *Moringa pterygosperma*, called *dañcāmūla* at Rājanighāṭu, p. 142, Poona. The bulbs are cut up for a pungent sauce and the limbs are torn off for their flowers.

⁸ A cut in his nose, for the insertion of a nose-ring (cp. Manwaring, Marāṭhi Proverbs, no. 201). — Cp. Hemachandra, 1268, and Marāṭhi *baila*. — For ablative, see p. 203.

⁹ The point of comparison between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism¹ that follows Latter Ashādhā, and chuck 'em away. [31]

JESTER. [Walking testily about the stage—then in a rather loud voice, behind the curtain—] Command me to such a royal court as this—when² it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, *I* propose—obediently paying my humble duty to my worshipful spouse Vasumdhara— to stay just at home! [Laughter all round.] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [From the tiring room.] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.³—I'm the only one among you that's dead and done for; but you—here's life to you for a hundred years! [41]

VICHAKSHANA. Don't try to make up with⁴ the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [Looking in every direction around her.] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,⁵—therefore are the days very, very long. [21]

JESTER. [Re-entering hurriedly.] Give place, give place!⁶

KING. For whom?⁹

JESTER. Bhāiravānanda is standing at the door.

that both make. Pāda-lagga, 'attached to my foot' = 'on my foot.'

¹ Strictly speaking, Abhijit (containing a Lyrae) comes next after Latter Ashādhā, but it is so far from the ecliptic as hardly to count. Then comes Gravāna: gravāna means also 'ear.' See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355.

² Literally, 'such a court is praised when . . . like the German *das lobe ich mir*.

³ "Ears like a bamboo cup"—says the Scholiast.

⁴ I take *anu-samdheda* as a Prākrit

counterpart of *anu-samdhayata*, from *samdhay* as denominative of *samdhī*.

⁵ Literally, 'goes, having a limping-steed car, a car with limping steeds.'

⁶ This stanza is a covert hint (*dhvanyate*) at the fact that she greatly misses her jester.—Scholiast.

⁷ See Lévi, Théâtre, p. 374.

⁸ Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

⁹ 'What (purpose is there) with it (the seat)?'

QUEEN. The one who is popularly reported to be a wonderful master magician? [5]

JESTER. Yes, to be sure.

KING. Have him enter.

[*The Jester goes out, and re-enters with the Magician.*]

BHAIRAVĀNANDA. [As if a little boozy.]¹

As for black-book and spell,—they may all go to hell!²
My teacher's excused me from practice for trance.³
With drink and with women we fare mighty well,
As on — to salvation — we merrily dance!⁴

22

Moreover :

A fiery young wench to the altar I've led.⁵
Good meat I consume, and I guzzle strong drink;
And it all comes as alms,—with a pelt for my bed.
What better religion could any one think?⁶

23

And again :

Gods Vishnu and Brahm and the others may preach
Of salvation by trance, holy rites, and the Vedies.⁷
'Twas Umā's fond lover⁸ alone that could teach
Us salvation plus brandy plus fun with the ladies.

24

¹ See A. V. W. Jackson on tipsy episodes in plays, Am. J'nl of Philology, xix. 250.

² Literally, 'I know nothing of (= I ignore) spells [and] Tantras.' The latter I take here to be the treatises called Tantras—cp. Aufrecht, Bodleian Catalogue, 91–95.

³ The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance.

⁴ Literally, 'unto salvation we go, following the Kula way.' The "Kula way" is so called because its followers (Kāulas) refer to a Kula Upanishad as scriptural authority for their practices (Williams).—The union of the male principle in nature with the female is typified in the androgynous form of Civa, in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (*çakti*=‘power’), and her worshippers are called Çāktas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess.—The reader may consult Monier-Williams, Brahmanism and Hinduism,⁴ p. 180–186.

For the doubtless satirical juxtaposition of sensuality and salvation, cp. a lampoon on the Buddhists, cited by Leumann, Wiener Zeitschrift für die Kunde des Morgenlandes, iii. 332, which I render as follows :

A good soft bed; an early drink on rising;
Dinner at noon; his toddy in the evening;
Sweetmeats at night;—to crown it all, salvation!

See? that's the way your Çākya-son would work it!

⁵ ‘A hot strumpet has been consecrated (see *diks*) as lawful wife.’

⁶ Literally, 'to whom does the Kāula religion not appear charming?'

⁷ I have assumed “Vedy” (riming with “lady”) as a colloquially humorous mispronunciation of “Veda,” the name of the oldest holy scripture of India. It will seem natural enough to any Yankee.

⁸ Civa, as god of the Left-hand Çāktas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [Seating himself.] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground
And show you its rabbit-face¹ round.

The car of the sun I can stop in mid-sky.

Wives of sprites, gods, or Siddhas through heaven that fly,
Or of Civa's retainers, — I fetch 'em anigh.

Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [Looking at the Jester.] Say, man, has a peerless gem of a woman been seen² anywhere?

JESTER. There is here in the Deccan³ a town named Vidarbha. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I am fetching her anigh.

KING. Bring down the full moon⁴ to the ground.

[Bhāiravānanda represents in pantomime⁵ the practice for trance.] [10]

[Then enters, with a hurried toss of the curtain, the Heroine.—All gaze.] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,⁶ since she has but a single garment and that but half put on,⁷ — therefore I think this girl, who alone can fill me with wonder,⁸ was busied with her play in the bath⁹ [at the moment when she was] "fetched anigh" by yonder master Magician.

26

And again:

With one lily-hand arranging the border of the garment that falls on

¹ The Hindu sees, not a "man in the moon," but a rabbit (cp. H. C. Warren, Buddhism in Translations, p. 274), or a black-antelope (cp. note to ii. 20 below).

² We miss the tae or tue ('have you seen') which appears in the variants, and is answered by mae, i. 25⁶.

³ See page 213.

⁴ Literally, 'the moon on the night of the full,' — in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see.

⁵ See Lévi, Théâtre, p. 387.

⁶ Literally, 'hand-supported mass of sprays of hair.'

⁷ 'Since a single garment-border (or garment-skirt) has been put on.' — She had no time to put it all on properly.

⁸ Literally, 'sole-producer of marvels.'

⁹ Cp. ii. 24 and note to ii. 24³.

her rounded breasts so firm,¹ with the other restraining² the sari³ that flutters as she walks,⁴ — who in a picture could her grace portray?⁵ 27

JESTER. For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves.⁶ Her slender form shows neath her dripping vesture.⁷ This maiden's glance is the sum and substance of loveliness. 28

HEROINE. [As she looks at them all — aside.] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.⁸ Of this one too I have an opinion, [namely,] that she is his First-Queen — you don't need to be told, in order to recognize Gāuri⁹ at the left side of the Half-woman God.¹⁰ And this is the master Magician. [5] Here again are the attendants. [Stops to reflect.] Then why does his look seem to make so much of me, even in the presence of his wife? [So saying, she gives a coquettish glance.¹¹] [9]

KING. [Aside — to the Jester.] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,¹² — then was I whitened surely with the best of camphor

¹ Literally, 'on her firm-breast-hills': thala is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface — so of buttocks (ii. 1^a), of cheeks, of breasts. Cp. BR., s.v. sthala (3^a, 4^a).

² Dr. Konow books the word, of course, under root *yam*.

³ The kadilla (defined by HD. as *kaṭī-vastra*) is doubtless the sari (or saree or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the potta or 'garment' of line b — since she wore but "one."

⁴ Literally, 'the kadilla which was moved (from the, i.e.) by the walking,' cañkramanā-tas, Whitney, § 1098.

⁵ Literally, 'she is not portrayed in any one's picture.'

⁶ Of the pool or river in which she had been bathing.

⁷ Literally, (the glance of this one) 'having a body-liana (*laā*) coming into sight (*ullāsin*) from her dripping vesture,' oll-aṇsu-a-ullāsi-tanu-llaāe: or, ullāsin might be

'radiant,' i.e. 'radiantly beautiful' — see BR. under *las + ud*.

⁸ Literally, 'This one is known as a king by this (*imiṇā*) profound-and-charming grace-union.' Here *imiṇā* means 'this which you plainly see, this plain or manifest' (union), reminding us a little of Latin *ille*. As used of the character, *gambhira* is 'deep, solemn, dignified.'

⁹ Literally, 'Gāuri, even untold, is known : — and it's just as easy, even without help, to recognize the Queen.'

¹⁰ See note to i. 22^d.

¹¹ Vāsudeva defines *try-aṇram* as *tiryag-udañcītam*, (she looks a look) 'bent sideways.' The king refers to this glance at ii. 1^d. — See notes on the coquettish glance, ii. 6^a, iii. 2^d.

¹² Literally, 'when a sharp sideglance-flash was shot ear-nigh suddenly, — [a flash] possessing brilliancy (*chavi*) like [that of] bee-sucked ketaka-tip-petal cavities.' I take *sav-* as 'with an ear-interval,' not hitting. *Kaṭāksaṭā* occurs in the 2d example to *Sahitya-darpana*, no. 100, cited by BR. ii. 1072. The pple *āaddhia*, 'pulled at' by bees, is booked under *kṛṣ + ā*.

(*karpūra*),¹ bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust.

29

[As before, aside — to the Jester.]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible² even with the two arms.³ A tender child's hand suggests a comparison for the bigness of her eyes.⁴ And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.⁵

30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].⁶

31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.⁷ Her almond-eyes reach even to her ears.⁸ The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,⁹ [is clear], because

¹ Or, with a pun of which the King is not consciously guilty, 'then was I irradiated with love for Karpūra (-mañjari).'

² The phrase *no jāi* (*yāti*) seems to be used like *es geht nicht*, *that won't go*, etc. 'The expanse is not possible to be embraced' (*vesti*). For the use of the infinitive here and in d, see Jacobi, § 116. — "Expanse:" cp. i. 32b.

³ The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A. Cunningham's Bharhut, Plate xxiii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths, i. p. 9a.

⁴ 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp. i. 32a.

⁵ *Paccakkham*.

⁶ Literally, 'even of a person nature-handsome, the comeliness opens its eyes by [aid of] adornments.' Repeated at ii. 25.

⁷ Literally, 'gold, new (or fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also.

⁸ A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp. note to ii. 46). — Literally, 'Of her eyes the length is brought to a stop (*skhalitam*, 'stumbled, fallen,' — or as pple of the causative) by her ears.' Cp. i. 16^a; 30^c; 34^c; ii. 27^a. Of a handsome young ascetic, Bāṇa says, "his eyes were so long that he seemed to wear them as a chaplet," Kādambari, p. 280. See Griffiths, i. 8b.

⁹ Dhanuddanda is 'bow-stock;' but *stock* in this connection (see Century Dic'y, s.v. *stock*, sense 9) is superfluous in English.

his arrows,¹ “Parcher,” “Bewilderer,” and the rest,² are piercing me through.

32

JESTER. [With a smile.] The wind of the highway knows the liana's power of resistance.³

KING. [With a smile.] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women ;⁴ while splendor of attire seems [rather] to conceal⁵ their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,⁶ Cupid, methinks, with bended bow, stands as the ever-ready servant.⁷

33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;⁸ the eyes are so long that there is no [room for a] lotus on her ear ;⁹ and the face beams forth with such radiance that it seems like a second moon on the night of full moon.¹⁰

34

QUEEN. Worthy Kapiñjala, find out¹¹ who she is.

JESTER. [To the Heroine.] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock*. Cp. *vana-antare* etc.

¹ Literally his ‘seekers.’ The verb is listed under *vyadh*.

² Namely, “Inflamer,” “Ruiner,” and “Crazer”—*samīpana*, *uccātana*, *unmādana* : see Uhle's *Vetāla*, p. 81². Or cp. Mahevara's comment on *Amarakoça*, i. 1. 27. The two here mentioned are punned upon at iii. 26, see note.

³ *Sodirattana*, ‘manliness, pride, self-respect.’ For this passage, Dr. Konow suggests ‘power of resistance.’ Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation : By i. 32, the King means, “Cupid guards this fascinating girl, and I fear I may not win her.” “Never fear,” says the Jester, reassuringly ; “the wind knows how little resistance the swaying creeper offers.”

⁴ ‘The person of women is beautiful [when] embellished by the host of their own excellences.’

⁵ In Index under *chad*. — Cp. ii. 26, 27.

⁶ ‘To whose limbs a certain imprint of loveliness is gone.’

⁷ Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly.—Scholion.

⁸ Literally, ‘the breast elevation (or prominence) is so that she sees not her navel at all.’

⁹ Cp. note to i. 32^b.

¹⁰ ‘And so outshining is the face that the night of full moon [is] possessing two moons.’ Rājaçekhara repeats this idea (see p. 206) in his three other plays, *Viddh*. iii. 27, *Bālar*. iii. 25, *Bālabh*. i. 31; cp. Çārñgadhara 3659 and p. 189 : *udañcaya mukham manāg* ; *bhavatu ca dvicandram nabbhā*.

¹¹ ‘Know thou by asking,’ ‘*πυθοῦ*’

JESTER. Here is my over-garment. [5]

[*The Jester gives the Heroine the garment, and she sits down upon it.*]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,¹ a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Čači-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Čači-prabhā; nor are² pencils of precious beryl,³ save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20]

[*The Heroine stands abashed.*]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition!⁴ [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.⁵ So let her stay now for a fortnight. Afterwards you shall carry⁶ her back by your magic power.⁷ [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly⁸— both of us— left out in the cold, you and I, since *they* have got together in a cosey family circle.⁹ For these two women are "little sister" each to the other;

¹ See p. 213.

² The verbal idea in each of these two clauses is expressed by a derivative of the same root pad, with ud or with nis.

³ Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms; hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

⁴ Literally, 'of K. this is the first salutation:' but if put thus, it might imply that she is glad she has received none before.

⁵ Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *samvihānaa*, cp. OB. vii. 5^b), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

⁶ In the Prākrit, the verb is plural,— "honoris causa," says the Scholiast.

⁷ Literally, 'contemplation-car;' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

⁸ In rendering *param*, I venture to use this English vulgarism because it suits the Jester.

⁹ 'Since of them (Queen, Heroine, Vi-

while Bhāiravānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a go-between, [is parading about,] reincarnated as a downright Queen.¹ [34]

QUEEN. Vichakshanā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sulakshanā, and tell her so.² [35]

VICHAKSHANĀ. As the Queen commands.

QUEEN. [To the King.] My lord, pray let me take my leave;³ for you see the state the little sister is in,⁴ and I'm going to the women's apartments⁵ to arrange her attire with beauty and grace. [38]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.⁶

FIRST BARD. [Behind the stage.] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body⁷ of the soul of day,— who knows where that in all the world is gone,⁸ now that the time for day to die⁹ is come? And even this lotus-pool,¹⁰ as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.¹¹ 35

chakshanā, and Magician) there is an assembled family.'

¹ Dr. Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakshanā, comparing ii. 10⁸; and takes dehantarena with devī, as the reading of W suggests. It vexes the Jester to see Vichakshanā so honored.

² 'Attention is to be paid . . . , telling your sister.'

³ See Index, under *is*.

⁴ 'I am going . . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see.— She had been snatched from the bath by the Magician (cp. i. 26 and 28).

⁵ The action is taken up again at ii. 11⁸.

⁶ The Scholiast takes this as a case of *samāsa-uktī*, citing for it Kāvya-prakāśa, x. 97, p. 671, Bombay ed.,—cp. Sahityadarpana, p. 309¹⁰⁻¹¹, transl., p. 398. The "champaka creeper" suggests a slender, lovely woman,—here the Heroine. It is

proper to bestow thereon all needful attention.

⁷ Taking *pinda* as 'body'; but Dr. Konow takes *jīva-pinda* as 'Lebens-masse,' 'Lebens-hauch.'

⁸ Literally, 'who knows where (*kahim*) in the world (*pi*) that is gone?'—In other words, I think that *pi*, although adding an indefinite idea to the interrogative, does not convert the interrogative into an indefinite ('somewhere') in this passage.

⁹ 'The occasion for the death (*kāla*) [of the day] having arrived' (*āp*): *Vāsudeva, "sāyam-samaye."*

¹⁰ In Prākrit this is feminine (*nalinī*), and so I refer to it by the feminine pronoun in English.—Literally, 'the pool has become (*jāā*, under *jan*) having lilies shut ("shut," as used of the eyes).'
—*Sōṇa*, under *gru*, Jacobi, § 61.

¹¹ The pool (feminine) of day-blooming lotuses closes her "eyes" (the blossoms on her "face") in a swoon of grief when her

SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.¹ By the attendants, couches, delightful in the starlight,² are hastily³ spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.⁴ The pleasant murmur of the voices of women who have made up their quarrels⁵ is heard in the arbors.

36

KING. And we will go to our evening worship.⁶

[*At these words, exēunt omnes.*]

[*End of the First Act.*]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King.—This is a case of "transfer" (*samādhi*, *Kāvyadarça*, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

¹ 'The pleasure-terraces-and-galleries.'—Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasure at night. With Vāsudeva, I take *citta-bhittī-nivesā* as = *citra-ghās*.

² 'In the star-time.'

³ "Hastily:" there is scarcely any twilight in Southern India.—See root *str̥*.

⁴ 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

⁵ 'The hum of women angry and tranquillized.'

⁶ 'To pay worship, [namely, our] evening-prayer,' somewhat like *ἀγανίζεσθαι πάλην*.

ACT II.

[*Then enter the King and the Porteress.*]

PORTERESS. [Walking around a bit on the stage.] This way, this way,
O King !

KING. [Takes several steps, and then, with his thoughts on her —¹] On that occasion²

Not from their places³ moved even the breadth of a sesamum seed her fair rounded buttocks ;⁴ her belly seemed as if slightly overflowing with wavy folds ;⁵ her neck she bent aside ; while the braided tress, that from her moon-like face did stray,⁶ was clasped within the folding of her breasts :⁷ [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.⁸ 1

PORTERESS. [To herself, aside.] How now — even today — piling up the same old palm-leaves ? — the same old stock phrases ?⁹ — Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season,¹⁰ which is very gently coming on.¹¹ [5]

[Now] are lengthening the days that break completely¹² the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

¹ That is, of course, on the heroine. Supply "says."

² The occasion described at i. 28^a, when she gave him the coquettish glance which he now recalls in line d.

³ For the form of the ablative, see H. 3. 9.

⁴ Properly, 'well-conditioned buttock-hill' — cp. i. 27^b, note.

⁵ '(Was) possessing slightly overflowing fold-waves.' Cp. ii. 6^b.

⁶ 'The braid in straying from her face-moon;' or 'the braid, in the nodding to and fro of her face-moon : ' either *venī* or *ānāndu* might be the subject of *bhamāṇa*.

⁷ 'By her braid a breast-embrace was got.'

⁸ 'Of her, looking-coquettishly at me, the body-liana became (*jan*) having-four-disposals or -arrangings (-*vidhā*) : ' that is, four dispositions or attitudes of as many parts of her liana-like body presented themselves to my notice as she glanced etc.

⁹ 'The same piling together of palm-leaves, the same word-series : ' proverbial equivalent for threshing the same old straw.

¹⁰ 'Give a glance at the flowery season.' The Scholiast seems to think the form of expression a little forced. And I certainly do.

¹¹ 'Which is maturing a very little.' This is vague as a time-datum ; but the statement at ii. 6²³ seems more definite.

¹² See i. 4^b note. Cp. also p. 203.

long drawn out,¹ that among forsaken lovers waken anew the Pañchama note,² the king of melodies,— [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. 2

KING. [Giving no ear to it.—In impassioned style.]

When, to the eyes of all in the place of assembly, she appeared as³ an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,⁴ as a paragon⁵ of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion,—then did Cupid fix a sharp piercing arrow on the string of his bow.⁶ 3

[As if crazed with love.] From the very instant that I first saw her,— the fawn-eyed⁷ girl,—

If I paint a picture, she flashes forth upon it;⁸ she falls not short in [any] excellencies;⁹ on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;¹⁰ of my talk she is the subject; of my verses, she the theme;¹¹ from my brooding thoughts ne'er parted¹² for long is the tender wanton maid.¹³ 4

And again :

They whom the coquettish half-glance of her piercing restless eye hath smit,¹⁴ will [soon] to death be done by koil's note¹⁵ and spring and moon

¹ ‘Giving a prolonged quality of sweet-ness to the hum of the bees.’

² ‘That set agoing (sam-car, caus.) the Pañchama note.’ Cp. i. 16^a; also Čārīgādhara’s Paddhati, no. 2048 (in the season of flowers, the koil utters the fifth or Pañchama note, our G; the frog, A; the elephant, B).

³ ‘When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of’ etc.

⁴ Cp. ii. 22^b.

⁵ I am in doubt about this word. And the Scholia are not fully clear to me.

⁶ Puñkha is the arrow’s notched and feathered end which is fixed on the string. (See Raghuvatiça ii. 31.) “The arrow was ‘puñkha-ed’ on the bow” means “the arrow’s notch was fixed on the bow-string.” This action is called samdhāna. So iv. 20^a.

⁷ Properly ‘gazelle-eyed.’ The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P. L. Slater and O. Thomas’s Book of Antelopes, London, 1894,—, if he would know the full force of this epithet.

⁸ ‘On a picture she bursts forth.’ If I

amuse myself with painting, my pictures always turn out to be portraits of her.

⁹ This clause seems strangely inept.

¹⁰ ‘She blossoms out [like a flower] in’ etc.

¹¹ ‘In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.’

¹² ‘In [my] meditation, not separated is’ etc.

¹³ Dr. Konow books the verbs under sphut, khuttai, lott, visattai (Skt. çat), vṛt, trut; see his references to Pischel’s Hemachandra. Skt. trut is ‘to part’ (intrans.), as we say of a rope. Cp. Marāthi tuṭanem, and Molesworth, p. 383b: “whilst of modanem the sense is ‘to break,’ with the ever-inherent implication of destruction of form or state, the sense of tuṭanem is ‘to break,’ with the implication of parting or separating.”

¹⁴ ‘They who have been looked at (ditṭhā) by a third-part of her eye.’ Cp. Hala’s Saptaçataka, no. 505.

¹⁵ Cp. note to ii. 2^c and cp. i. 16^a. Cp. Sāhitya-darpana, no. 215.

and love; ¹ while they on whom hath fallen her full glance ² are dead and ready for our last farewells.³ 5

[As if lost in pensive remembrance.] And again :

Before ⁴ her, [flies] a glance, [like] a line of bees, [straight and stinging]; ⁵ while [in the middle,⁶ or] about her waist there is a garland of milk-white wavy folds; ⁷ and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear.⁸ 6

[Stops to think.] My man is long coming back. [2]

[The Jester and Vichakshaṇā enter and walk about.]

JESTER. Say, Vichakshaṇā, is this all true?

VICHAKSHĀNĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you — you are so awful funny!

VICHAKSHĀNĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [Looking before him.] Here's my old man, as out of spirits (*mukka-māṇasa*)⁹ as a gander that's quit Lake Māṇasa (*mukka-māṇasa*),¹⁰ emaciated with the fever-of-love (*mada*) as an elephant with rut (*mada*),

¹ For the Moon as Love's ally, see Kādambārī, p. 559¹², *kusuma-qara-sahāyaç can-dramāh*. Cp. note to iii. 30.

² 'Full look' (*dīṭṭhi*), in contrast with the "third-part-look" of line a.

³ 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

⁴ The metaphoric language is here so "bold" (*prāudha*, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought.

⁵ 'Before [her] is the bee-row of her eyes.' Kalidāsa speaks (Meghadūta, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky;" a free but good rendering of *madhukara-greni-dirghāñ kātākṣān*. This last is precisely what Rājaekhara seems here to have in mind. Coquettish glances may reach far, like the bee's long flight; are straight as a "beeline;" like the bees, they leave a sting; perhaps also they are bright as the bees' shining wings, for bees are described as *sphurant* or 'flashing' at Sprüche, 1986d. — See H. H.

Wilson's comment on the Meghadūta passage; cp. Sprüche, 2463, where the *katākṣa* is likened to a swarm of bees. — See iii. 2d.

The "row" or "string" (*greni*) in which the wild geese fly is mentioned even in the Rigveda (iii. 8. 9); and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (Megh., 71). *Bhīṅga-saraṇī* is here about the same as *bhramara-pāṇkti* or *madhukara-greni*. — Correction in proof: Konow takes *bhīṅga-saraṇī* here rather as the dark eyebrows.

⁶ "Before," "in the middle," and "behind" are in evident contrast, — *majjhe*, with double meaning, signifying here 'on her belly.'

⁷ 'There is a boiled-milk wave-garland' — cp. ii. 1^b note. See *kvath* in Index.

⁸ 'Holding his bow rounded to the ear.' See under *ā*. — Cp. iv. 20d.

⁹ Here is a series of elaborate puns.

¹⁰ His true and glorious home in the Himalayas, in order to return (about the end of November) to the every-day waters of India — see C. R. L. in Journal Am. Or. Soc'y, xix., p. 155-6.

languishing (*milāṇa*) from his violent inner-ardor¹ (*ghāṇa-ghamma*) like a stick of lotus-root wilted (*milāṇa*) in the strong heat (*ghāṇa-ghamma*), his color (*chāā*) lost like the brightness (*chāā*) of a lamp that they give you by day-time, pale and wasted (*pāṇḍura-parikkhīṇa*) like the moon which is pale and wasted (*pāṇḍura-parikkhīṇa*) [by the sun's splendor] at day-break at the end of the night of the full.² [10]

BOTH. [Stepping about.] Victory, victory to the King !

KING. Man ! how have you gone so far as even again to meet Vichakṣhaṇā ?

JESTER. This time Vichakṣhaṇā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.³ [15]

KING. "Making up!" — what's the use ?

JESTER. [The use is] that (*jam*) here, with a letter in her hand⁴ from a regular little dear, is — Vichakṣhaṇā ! [17]

KING. [Acting as if he noticed a pleasant odor.] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHĀNA. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March ?⁵

VICHAKSHĀNA. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the "Swing-breaker,"⁶ the Queen has paid

¹ So, despite OB., s.v. *gharma*, end, as against BR., s.v. *gharma*, 1, end.

² 'Like the daybreak full-moon-night moon.' ³ See BR. vi. 477 top.

⁴ See A. V. Williams Jackson's notes on billets-doux in plays, American Journal of Philology, xix. 252. Further interesting allusions may be found at Kumāra-sambhava, i. 7 ; and in Kādambarī, p. 433^c. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketaki.

⁵ 'In Madhu,' the older name of Chāitra = March-April : see Whitney, JAOS. vi. 418-4. The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p. 707, i.e., some three months later. Roxburgh adds: "The tender white leaves of the flowers . . . yield that most delightful fragrance . . . ; of

all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in Century Dic'y, and note to iv. 21^b. Also Griffiths, i. p. 36^b, and pl. 63.

⁶ There are various Swing festivals. The most famous is the dola-yātrā (culminating with the Phālguna full moon), during which images of Krishna are placed on a swing and swung. The weight of the idols often broke the swing: hence the name in the text. — Again, on the eleventh of the bright half of Chāitra, Vishṇu and Lakshmi are swung. — The context of the passage before us (cp. ii. 29^b) indicates that here the Swing festival of Gāurī (and Cīva) is intended, the gāuryā dolotsava. This āndolana-vrata is a rite observed by women and begins on the third of the bright half of Chāitra. Herein agree

homage to Pārvatī, the belovèd of Cīva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her “little sister,” Karpūra-mañjari. And the latter has paid homage to the same exalted Gāurī¹ with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketaka blossom as a present to you your friend hath sent; and it is inscribed with a couplet² which is lovely with its words (*vanna*) [written] in musk-ink, [or, punning] which is lovely with the color³ (*vanna*) of the musk-ink.⁴

7

[With that, she hands him the billet-doux.]

KING. [Opens out⁵ (the somewhat folded leaf) and reads it.]

By staining a white goose with saffron-paste till her feathers were ruddy (*piñjara*), I suppose (*kila*) that I cheated her gander into thinking “She must be the mate of a Ruddy Goose” (*cakravāka*). To pay for it now, my misdeed is making me to know misfortune,⁶ in that (*jena*), although near,⁷ thou comest not within range of even my half-glance.

8

Hemādri, the Vratārka, Nirṇaya-sindhu, and Dharma-sindhu.  See p. 289 and 216.

¹ Pārvati.

² And it (*jam*) is inscribed with a cloka-couplet,’ that is, a couplet which forms a cloka (= stanza 8). — With this interpretation, each of the two members of the couplet would be a half of stanza 8. — Otherwise, we may assume that siloa is used as equivalent to “verse,” and with the same looseness as in English, and meaning ‘line’ or ‘half-stanza’ here, and ‘stanza’ at ii. 8⁸, 9¹.

³ Colored chalks and brilliant miniums (red lead, etc.) were used as surrogates for ink. At Jātaka, iv. 489¹⁷, words are written on a wall with vermillion or “native cinnabar,” jāti-hīngulaka. Cp. Horace, Satires, ii. 7. 98. See Bühler, Palæography, p. 92, 93; and my note to iii. 18 below. Any color would show well on the white floral leaves of the ketaka.

⁴ Ena-nāhi, ‘antelope navel,’ is one of the many names for ‘musk’ or *kastūrikā*. This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut. — Rājanighantu, p. 100.

In the same volume, p. 439, sahasra-vedhin is said to be a name for three things, sorrel, musk (*kastūrikā*), and asafetida (*hiṅgu*). The last is a gum from the Ferula

alliacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Dict'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored “ink.” This is the less unlikely since the radically identical *hiṅgu* and *hiṅgula* are names, one for the plant and the other for the pigment! — If not, then we must render, “lovely with the ink-words [or ink-color] and lovely with musk”: in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover’s passion should not flag.

⁵ Or, ‘reaches his hand (sc. karam) for it.’

⁶ ‘Because (*jam*) her husband (tab-bhattā, under tad) was cheated [into] thinking . . . [by me], making (kr) a female hānsa [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (pari-nam) as a teacher of misfortunes,’ etc. Her misdeed, like bad karma, bears appropriate fruit (Manu xii. 62) in a separation like that of Ruddy Goose and mate (p. 262, n. 3).

⁷ I.e., ‘in the same palace’: so iv. 1^b. The Queen is already jealous (cp. ii. 29¹⁰), and compels this separation (cp. ii. 9^c).

[Reads it a second and a third time.] These words indeed are an elixir of life to my ears!

VICHAKSHANĀ. I too have made a stanza,—a second one, which describes the plight of my dear friend,—and written it down. Here it is.

KING. [Reads it.]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.¹ With her bejewelled bracelets,² fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. 9

VICHAKSHANĀ. [And] here³ is a stanza about her plight, composed by my elder sister, Sulakshana, who is serving her as lady in waiting: listen to this, O King !

Her sighs escape like pearls from off their string,⁴ and make the sandal to wither.⁵ Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.⁶ Moreover, the pale tint of her limbs is as faint⁷ as the moon's slender sickle by day. Ever her floods of tears for thee,⁸ O fair lover, are like to rivers. 10

KING. [Sighing.] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakshana is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them. [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHANĀ. Recite. We're listening.

JESTER. Moonlight⁹ is excessively hot, like to poison is sandal-water,

¹ 'With the days and nights, long [are her] sigh-columns.' Her sighs are like an army, passing in long drawn out "columns" (*danda*, used in the sense of *danda-vyūha*). Cp. *danda* at iv. 11.

² The bracelets slip from her arms because she is so emaciated with love's fever. This is a frequent motif: see Çakuntalā, st. 66 (Williams) or 67 (Pischel), and Meghadūta, 2.—Kāvya-prakāça, x. 112, p. 735, Bombay, cites this stanza to illustrate sahokti.

³ The function of *jeva* is slightly to emphasize the gesture which distinguishes this deictically used *etha* from that of ii. 8³.

⁴ 'Are possessing a pearl-string-like escape.'

⁵ They are so hot that they (are sandal-uccoda-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root *cut* is said to mean 'become small.'

⁶ 'Has memory as its refuge,' has need to be remembered (cp. Sprüche, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase *sāṁsmaraṇīya-çobhā*, Çak., near beginning of act iv.

⁷ Properly, 'tender, soft.'

⁸ 'For the sake of thee,' *tuha kae* = *tava krte*.

⁹ Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows,¹ and ablaze is my slim body, albeit wet with water,— because I've seen the choicest maid, with lotus-face, and eyes so fair. 11

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself.²

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her³ to the women's apartments? [3]

JESTER. Vichakshanā, you tell what was done.

VICHAKSHANĀ. They made her toilet, sire, and decorated her with her sectarial mark and her ornaments, and entertained her. [5]

KING. How so?

VICHAKSHANĀ. Her firm limbs were anointed⁴ with paste of saffron-essence until they were yellow.⁵

KING. That was burnishing a golden doll till it was beautifully bright.⁶ 12

VICHAKSHANĀ. Her companions put on her feet a pair⁷ of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.⁸ 13

VICHAKSHANĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot.

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.⁹ 14

are esteemed as such (see Sprüche, 3260; Rāja-nighantu, p. 167; and cp. Rtu-samhāra i. 2, 4 and iv. 2): even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081.— The stanza is full of internal rimes.

¹ 'Is an arrow-series.'

² To cool your apparent fervor of love.

³ As mentioned at i. 34^{ss.}

⁴ For the meaning, BR. vi. 761, compare udvartana — see Amarakośa ii. 6. 121.

⁵ Until her natural flesh-tint became still more beautifully yellow.

⁶ 'Accordingly (tā) the beauty of a golden doll was polished bright.' Similarly the tā of the next ten stanzas.

⁷ 'Her feet were caused to receive a pair' etc.

⁸ Root bhram = 'roam, range' (trans., as in *roam the woods* — see BR. bhram 2, for examples), and so 'stray around, surround'; causative, 'cause to surround.'— Active construction, "They caused bees to surround the pair of lotuses": passive, "The pair was caused to be surrounded with bees." — Cp. the note on ii. 19^b; cp. also ali-mālā, and my note on āvalī at iii. 26^d.

⁹ 'Then the shoot of the plantain [became] possessing slightly wind-tossed leaf-tips.' Her thighs are likened to the stems of a plantain and her wavy silks to its leaves. — Scholion. Rāja-nighantu, xi. 107, p. 149, gives ūru-

VICHAKSHANĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.¹

15

VICHAKSHANĀ. Upon her two fore-arms,—as it were, the stalks of her lotus-like hands,²—were put rows of bracelets.

KING. That was—tell me³—was it not making them as lovely as an inverted quiver of Cupid!

16

VICHAKSHANĀ. A choice necklace of monster-pearls⁴ was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.⁵

17

VICHAKSHANĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.⁶

18

VICHAKSHANĀ. With native collyrium they adorned her eyes.⁷

KING. That was putting⁸ a bee on the fresh blue-lotus⁹ that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain. Kālidāsa has the same comparison at Meghadūta 93; and so has Amaru, as cited by BR. under kadala. Parab, Subh., p. 449, gl. 396, has lambhitāḥ kadali-stambhās tad-ūrubhyām parābhāvam. Cp. rambhoru; also iv. 7^e below.

¹ Mount Meru, to whose rocky steeps her buttocks firm are likened here. Cp. ii. 34 n.

² 'On her handlotus-forearmstalk-pair.'

³ 'Then, tell me, does it [the "pair"] not look like [or appear beautiful as or glitter as] a reversed Cupid's quiver?' — The forearm and the quiver have the same general shape. See Griffiths, i. p. 15 a, b, and pl. 73, 83. The synonyms for quiver stand at Amarakoṣa ii. 8. 88; but I cannot cite any special description of Cupid's quiver. The nose is compared to an inverted quiver, Parab's Subh., p. 435, gl. 121.

⁴ 'Six-māśika-pearls.' If a māśaka or 'bean' was $4\frac{1}{2}$ grains, these would weigh over a pennyweight apiece and be worth each some 27×27 or 729 times as much as a one-grain pearl! Cp. iii. 31^b below.

⁵ 'Then a multitude of stars in ranks

[or rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

⁶ 'Then her face-Cupid-car with two wheels was driven to and fro.' Ear-rings like veritable wheels: Griffiths, figs. 12, 50, 52, 54, 55!

⁷ 'Her eyes were made possessing native-collyrium-produced decoration.'

⁸ 'Then a fresh-bluelotus-bee was given to the Five-arrowed God.' — See root r: uppī = uppīo (Jacobi, § 2, line 5, Lautlehre) = arpīto.—Konow thinks I am wrong, and that silimuhā here means only 'arrow.' Cp. ii. 38.

⁹ The blue-lotus (*kuvalaya*, *utpalā*) is one of the five flowers that serve as Cupid's arrows. A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3888); or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghuvāṇa, iii. 8.

one of the arrows of the Five-arrowed God. [Or,] That was giving a fresh lotus-arrow¹ to the Five-arrowed God.² 19

VICHAKSHANĀ. The wreath of curly locks that fringes the crescent of her forehead³ was arranged.

KING. That was the spotted antelope appearing on the moon's disk.⁴ 20

VICHAKSHANĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid.⁵

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl.⁶ 21

VICHAKSHANĀ. Thus the Queen decorated the girl with decorations to her heart's content.

KING. That was an adorning of the ground of a pleasure grove⁷ by the beauty of spring.⁸ 22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright,—collyrium befits her [eyes]. Whose breasts are like to ample jars,—a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorning her.⁹ 23

¹ As in Sprüche, 5691b, *cilimukha* (see BR.) means not only 'bee,' but also 'arrow.'

² That is, the renewal (implied in *nava*) of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

³ 'Clinging to the edge of her forehead-mooncrecent.' — See rac.

⁴ 'Accordingly, the black-spotted antelope is (*vṛt*) on the moon's disk in the middle.' — Majjhāu (= -āo, i.e. *madhyāt*), abl. sing., used adverbially. — The face is the moon's disk and the locks are the dark spots upon it.

The dark spot or fleck on the moon greatly enhances its beauty (Çakuntalā, sarasijam, i. 20, Williams), and is often likened to the black or dappled antelope (Kāvya-darça, ii. 35). Hence the moon is called *mrgāñka* and *harina-lakṣana* or -lāñchana. Rājācēkhara calls it *harina-lakṣman* twice, and calls it *enañka* and *miañka* and *hariñañka* in this play. Cp. Hāla, no. 14. — For the names of the "fleck," see Hemachandra, 106. — For the name "rabbit-marked," see i. 25 and note.

⁵ 'Of the maid with eyes bright as

camphor-gum the tress-burden was possessing a hidden flower-heap.' — Let the reader notice, with reference to the sequel (iv. 18¹⁹, 20¹⁶), that *ghana-sāra* is one of eleven synonyms for camphor (*karpūra*, which see, Rājā-nighantu, p. 101).

⁶ 'Then a boxing-match between Rāhu and Moon was shown [you] by the gazelle-eyed one.' — Rāhu, the demon who causes eclipses by "swallowing" or "hiding" the moon, is here likened to the heavy tresses; and the blossoms, to the moon.

Tresses and flowers have a strife to see which shall cover or hide the other. Her lovely tresses win — they eclipse the flowers.

⁷ 'Sport-grove-ground.' — Or else, 'sport-grove-earth,' that is an earth or world of places or opportunities for amorous delights. In either case the Heroine is meant. Cp. ii. 3^b.

⁸ This means the Queen. — Scholion.

⁹ 'And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pride, of her we call *this* adorning and *dis*-adornment' — if I may venture so to

KING. [Again¹ with his thoughts on her.]

Her soft bathing garment, wet and clinging closely² to her waist with its triple folds, and to her shoulders,³ [but] loose upon her magnificent buttocks⁴ and jar-like breasts,⁵ betrays the tenderness⁶ of her liana-like form and its beauty. 24

ESTER. [As if vexed.] Ho you! I described her as adorned with all her ornaments: while you,—you won't remember her except⁷ as robbed of all her decorations by the water.⁸— Well, hasn't my lord ever heard this?⁹

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

KING. 'Tis only the hearts of fools, mind you,¹⁰ that fair women¹¹ rob by the bewitching accessories of attire;¹² while clever men have to be won¹³ by natural beauty. Grape-juice isn't sweetened with sugar.¹⁴ 26

VICHAKSHANĀ. As the King has intimated:¹⁵

To swelling breasts, or eyes that to the budding ears do reach,¹⁶ [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,¹⁷ what excellence is imparted by¹⁸ the art of dress and adornment? [Very little, perhaps. But] why¹⁹ [then] is even that

reproduce the paronomasia of bhūsanām
dūsanām.

¹ Cp. ii. 04.

² 'Adhering (laggam), water-close' (i.e. skin-tight with the water; jala-nividam).

³ 'On triple-fold-provided-navel and on arm-roots': cp. Amarakoṣa, ii. 6. 79.

⁴ 'Getting loose on her paragons of buttocks and breasts.' See ḡvas + ud, 'sich lösen,' in BR. ⁵ Cp. ii. 44^a.

⁶ Perhaps laṅgima- is connected with laṅgh, 'spring,' and means 'springiness, elasticity,' and so 'liteness.' That is not far from Vāsudev's definition, tārunya, 'youthfulness, tenderness.'

⁷ "Not . . . except" renders jeva.

⁸ He had already so described her, i. 26.

⁹ It wasn't the Jester's fault if the King hadn't heard the first half—see i. 31^b.

¹⁰ Hanta.

¹¹ Kāllāṇīvyo.

¹² Or, 'excellence (guna) of the witchery of attire.'

¹³ Bhāvanijjā: we must take the causative of bhū as = 'cause to come or yield,' colloquial 'fetch' ("that'll fetch him"), slang 'fetch' (= 'allure, attract').

¹⁴ It must be sweet by nature, if at all. Cp. Sprüche, 3316. ¹⁵ At i. 33^{ab}.

¹⁶ Cp. i. 32^{ab}.—Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears). ¹⁷ Cp. ii. 3^a.

¹⁸ 'What merit of breasts etc. is made by the art etc. ?'

¹⁹ 'Listen to this (inām) reason . . . for this fact (tattha—see Whitney, § 303a), that (jam) even that (tam pi—the toilet adornment just mentioned) is all (savvam) agreeable: What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question. I take tattha and jam as correlatives.—Rūḍhi outmatches artifice (yoga) and has a power [for better, for worse] quite independent of the tricks of the toilet—says the Scholiast.

all agreeable? Listen while I tell you the reason¹ for it now: You cannot spoil natural beauty!

27

KING. Moreover, my honest Kapiñjala, here's a point for you:²

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,³ *that* is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire.

28

VICHAKSHĀNA. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī,⁴ but also because I had come to terms of close friendship⁵ with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts⁶ by her friends, and was often astonished out of it⁷ by the burning and quickly⁸ withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:⁹ Warding off the moonbeams with her hand for a shade, she passes the night.¹⁰

29

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[At this, she steps about the stage, and then exit.] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival.¹¹ [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

¹ 'Listen to the reason, being heard (suvvantaṁ, passive of gru, Jacobi, § 69. 3), i.e. the reason, while I tell it.'

⁷ See BR., dāmara, 'a very astounding thing.' The hand is spoken of—boldly—as astounded.

² 'You, this one, are instructed.'

⁸ Helāi (helāe), 'without more ado.'—See root kṛs.

³ 'What own-person (nia-aṅgam) is man-heart-captivating.'

⁹ The reason for the alarm makes the Scholiast much trouble.—Her behavior seems to indicate that she is love-sick (cp. ii. 5^b, canda-māranijja), if not also a bit moonstruck.

⁴ Tāe: loosely used genitive with anugadā.

¹⁰ Cp. Vallabhadeva, no. 1411, and Konow's Essay, p. 190.

⁵ 'Had come to the amity of apple-of-the-eye-friendship.' Cp. Psalm xvii. 8.

¹¹ Cp. ii. 6²³ and note.

⁶ 'The hand, laid on or in, was withdrawn from the depression (utsaṅga-tas) between her breasts.'—For the dative in -ā, cp. Jacobi, § 38, and i. 14², 34⁴¹, iv. 21⁶.

Seat¹ and watch Karpūra-mañjari while she swings. This is “that rest of the business.” [8]

KING. [Reflecting.] Well, you have scored one on the old lady, keen as she is. [10]

ESTER. Made the old cat drink sour gruel and think it was milk²— I guess.

KING. Who else but you³ is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[At that, they step about and make as if they were entering the Plantain Arbor.] [14]

ESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[The King does so.]

ESTER. [Raising his hand.] O King, behold the moon at the full! [19]

KING. [Looking.] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says “moon at the full.” [Regards her attentively.] [22]

Paling the face of every beauty here,⁴ making the sky's hollow vault to ripple⁵ with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,⁶ appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [Or,] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.⁷

30

¹ Literally “Emerald-Heap.” This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it “a kind of raised seat”; and to such a seat allusion is made at ii. 29¹. The name appears to include not only the seat, but also an arbor (called “Plantain Arbor” at ii. 29¹⁴) or other shelter in which it was placed, since a door is mentioned at ii. 42²¹. To judge from iv. 18³, the “Seat” and the “Arbor” would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by “Emerald Arbor.”

² [By me] ‘she, thinking (ti) [This is] “milk” (duddham), was made to drink sour

gruel — [thus] I conjecture.’ — Proverbial. Konow cites Viddh., p. 114⁶, and Häsyārṇava, 38²².

³ For the ablatives, see p. 203.

⁴ ‘Making colorless (vicchā) the faces of the (circle, i.e.) entire collection of beauties in the town.’ ⁵ See under vicchola.

⁶ ‘That regard (ikṣ) her,’ with envy of her beauty, namely.

⁷ ‘Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.’ Or, ‘Appears her face, artless (straight, not crooked) and mobile.’

The two adjectives are used of a look, in like collocation, in Bhartrhari’s smitām kīcīt. Tarala, used of winds, waves, lightning, of eyes, glances, faces a-tremble

And again :

With [waving] chowries¹ raised aloft, with showy rows of banners dazzling-white, [and] with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars,² [now] mounting the rampart, in its course, ascending, descending, coming, and going, the swing captivates³ the heart of men with its sinkings and risings.⁴

31

And again :

With the tinkling jewelled anklets,⁵
With the flashing jingling necklace,
With the show of girdles garrulous
From their ringing, ringing bells,⁶

With the sound of lovely jingles
From the rows of rolling bangles,—
[Pray] whose heart is not bewildered
While the moon-faced maiden swings?⁷

32

JESTER. Oh ! you're an aphorist;⁸ but I'll be your commentator and describe her with all prolixity.

Pained neathe the pressure of her towering breasts,
Her rosy feet cry out to Love for help,—
Their voice her tinkling anklets set with gems.⁹

33

with angry tears, means ‘mobile, bright, flashing,’ etc.

Note the uncommonly effective employment of alliteration and of well-balanced paronomasia in the swing-line, which is an admirable bit of word-painting. The metre of Kālidāsa's lyrical master-piece suits it to perfection. The following verse may give some idea of the rhythm and the internal rime :

Moves to | and fro, | swinging high, | swing-
ing low, || now a rise, | then a sink | ing.

¹ A kind of fan-like brush, made of the yak's tail, often with bejewelled handle, and serving as one of the insignia of royalty. Pictured in Griffiths, pl. 5, 7; Banners, i. p. 15 b.

² The order of words in my version is ambiguous, as it is in the original : the uncertain “resplendent” may qualify “Asura-maidens” (*asura-taruni*) or “cars.” — The Asuras are the foes of the gods.

³ Makes(*kunai*) captivity (-*haranām*) by (-*vasā*) its coursing (*raa*).’ Raa, raya, from *ri*, ‘run, currere,’ as used of the motion of liquids, is not an unfit word.

⁴ What was said of the foregoing stanza applies in large measure to this.

⁵ The four adjectives that fill up lines

abc are *bahuvrīhis to hindolanām* : ‘a swinging which possesses (i.e. in which become manifest) tinkling-jewelled-anklets, jingling-necklace-flash, ringing-bell-mouthy-girdle-display, [and] rolling-bangle-row-produced-sweet-jingle-sound.’

⁶ Little bells were attached to the girdles. See Bhartṛhari's *etāç calad*, or *Sprüche*, 1456; with which—in general, also—our stanza may be compared.

⁷ ‘To the heart of whom is her swinging not bewildering (heart-bewildering) ? ’

Note again the beautiful appropriateness of the rhythm : it is that of the *pr̥thvī*, with its *κῶλα* of jingling tribrachs and bell-like, chiming cretics. The stanza is a *tour de force* in the use of imitative words (onomatopœia). Compare Edgar A. Poe's “The Bells.” Rājaçekhara repeats the first half of the stanza at Bālabh. ii. 3.

 For pictorial illustration of a swing-scene, see Griffiths, figure 66.

⁸ You express yourself with all the exaggerated concision of a writer of aphorisms (cp. Max Müller's Sanskrit Literature, p. 71f.).

⁹ ‘The pair of her foot-lotuses, pressed by the superposed-breast-mountain-slopes, calls as it were to Love with the sound of the tinkling jewelled anklets.’

Her rounded buttocks, as she plays at swing,
For joy are laughing, laughing once again,—
Their voice the chiming of her jewelled zone.¹ 34

The stream of pearls adown her neck that flows,
Bright undulating with the moving swing,
Bears far and wide King Cupid's name and fame,
As if they hung like creepers o'er its flood.² 35

Her garments tossed, as against the wind³ she swings,
Reveal some glimpses of her lovely form,
Which calls to Love to nestle by her side.⁴ 36

Her earrings, striking against her saffroned cheeks,
Mark lines that do a playful tally keep,
To count each oscillation of the swing.⁵ 37

Sudden she opes her eager bloomy eyes,
Big as her palm, and Cupid's quiver fills
With piercing shafts of lotus-petals blue.⁶ 38

And on the downward glide, behind her head
Stands out her braid, like stock of Cupid's whip,
And says "Stay not the coursing of the swing!"⁷ 39

Thus all this maiden's winsome-graceful ways,
Displayed in swinging, form a picture bright,
Which Love, sly limner, paints in every heart!⁸ 40

¹ 'Her chariot-wheel-rounded buttocks, swing-play-voiceful (i.e. -jingling), seem to laugh for joy, with the sound of the bells of her bejewelled girdle.' — Bejewelled girdle : Griffiths, pl. 55. Bells on bracelets, fig. 6 ; on trappings, pl. 6.

² 'Her pearl-necklace, with the semblance of a bright (*tāra*) river (*sariā*), flowing with the sport of the swinging, seems as if scattering afar the fame-creepers of the Flower-weaponed King.' Her necklace of magnificent (cp. ii. 17^a) pearls is compared to a stream which snatches and carries far and wide Cupid's fame. This again is likened—in boldest metaphor—to a vine swaying loosely over the stream; the impetuosity of the stream tears the vine from its support and carries it far away ; or it spreads his fame far and wide. (In short, her ornate beauty is a "card" for Cupid.) Bhartrhari, in his *abhimata* (Sprüche, 494), speaks of "cutting the creeper of shame."

³ Produced by her motion through the air.

⁴ Revealed slightly by her garments

tossed by the envisaged wind, her limbs, calling upon Love, make him, as it were, to settle down beside them.'

⁵ 'Her earring-pair, by its contact-plays upon her thick-besaffroned cheeks, seems (to give marks for the oscillations, i.e.) to make a mark for each oscillation of the swing, with an eagerness of counting.'

⁶ 'Her eyes, like her palm [in size—cp. i. 16^a, 30^c], on a sudden blossomed-open with curiosity, seem to deliver bluelotus-petal-arrows to the Five-arrowed God.'

⁷ 'The braid-stock behind her, acting the part of Cupid's whip, (goes downward, as it were, saying, i.e.) seems to say [threateningly] as she sinks or is on the downward oscillation, "There shall in no wise be an interruption of the course of the swing."

I take *padai* of the first half of the forward oscillation, when the braid stands out. Of course it may refer to the first half of the backward oscillation; and if so, we must render, 'the braid falls on her back.'

⁸ 'Thus this maiden's winsome-grace-

KING. [Dejectedly.] Ah, Karpūra-mañjarī has dismounted ! Empty is the swing ; empty my heart ; empty the eyes of one who fain would gaze.

ESTER. She's come it on you like a streak o' lightning,¹ eh ? in a wink — seen — vanished ? [3]

KING. Speak thou not thus. [Say rather,] like the mirage² — seen and evanished.³ [He makes as if recalling something.] [6]

As red as madder are her close-sealed lips ; like fresh-wrought gold bright is her slender form ; her glance outdoes in dazzling lustrousness or in whiteness,⁴ the new moon's slender crescent ; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors ;⁵ and by them,⁶ arrogant Cupid in entralling youthful hearts, seems to have fulfilled his purpose. 41

ESTER. Here's the Emerald Seat. Sit down on it,⁷ old man, and wait for her. [2] Besides, the evening is at hand. [They do so.] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

ESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [At that, he makes as if he were leaving the stage,⁸ and looks before him.] Why, but here's Vichakshanā coming this way [and already] quite near by. [8]

radiant swing-display-ways,—in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict [them] ?'

Vilāsa is 'grace,' but also 'merry play' with a connotation of coquetry. Ujjala, 'blazing out, bright.' — To pavaṇa I assign the meaning ādambara given by Halayudha. — Caria has a vague meaning for which even the word "acts" is too precise: "ways" is perhaps its best English counterpart. — The Prākrit makes a pun on citta, which is lost in Sanskrit. — Properly, miuṇa is 'skilful, clever.' I take it as '(playfully) skilful,' thereby straining it a little, I fear, in the direction of vidagdha, 'sly.'

¹ 'Then it was lightning-streaked (impersonal passive of denominative) by her.'

² 'Like the town of Hariçchandra.' — He was expelled from heaven for pride ; but, re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city.

³ Note the striking contrast between the King's love-lorn solemnity and the Jester's facetiousness. The difference between nāṭha and pa-nāṭha seems to be intentional and I have reproduced it in my version.

⁴ Dhavalima- is applicable both to the radiance of a glance and to the whiteness of the moon.

⁵ For rehā, see note to iv. 20^a.

⁶ 'By which (jia, scilicet rehāe) Cupid appears as possessing an accomplished object.'

⁷ I suppose that the King had risen from it in his excitement. He does not seem to have left the Arbor since ii. 29¹⁴.

⁸ We have therefore now to imagine the stage as representing simultaneously two different scenes: 1. the "Emerald Seat" with

KING. At hand is

The time appointed, as her friends have told it.¹ [9]

[As if recollecting; and betraying by his manner the eagerness of love.] [10]

Thy hands and feet are shoots of tenderest growth;
Thine eyes, meseems, are water-lilies blue;
Thy face, albeit like the [cool-rayed] moon;—
Although thy form is like a champak fresh;—
Alas, oh marvel! how they me inflame!²

42

JESTER. [Looking attentively.] Ah, here's Vichakshanā, with various refrigerants. [2]

[Then enters Vichakshanā carrying the refrigerants.³]

VICHAKSHANĀ. [Stepping about.] Oh, how my dear girl suffers from the burning fever of separation! [5]

JESTER. [Approaching her.] Lady, what have you here?

VICHAKSHANĀ. Various refrigerants.

JESTER. Whom are they for?

VICHAKSHANĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHAKSHANĀ. What for?

JESTER. For the King.

VICHAKSHANĀ. But, [I mean,] for what reason?

JESTER. And what's the reason in Karpūra-mañjari's case? [15]

VICHAKSHANĀ. Don't you know she's seen the King?

JESTER. And you—don't you know the King's seen Karpūra-mañjari?

[At that, they both laugh.]

the King seated, "alone"; and 2. the meeting-place (near by, to be sure) of the Jester and Vichakshanā. Cp. the Analysis, p. 219.

We are to suppose that the King does not hear the Jester's remarks (ii. 41⁸ and ii. 42²) nor the ensuing colloquy (ii. 42⁵ as far as ii. 43²); and that, in strictness, the Jester does not hear the King's remark, ii. 41⁹.

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50², as if he had legitimately overheard it. See ii. 50² and note.

¹ The King here lapses into rhythm, although the forms are Cāurasenī: see preced-

ing note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii. ~~See~~ See additional note upon p. 289.

² "Inflame," with literal and with metaphorical meaning, as in Prākrit. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly iii. 20.

³ "Possessing a taken coolness-contrivance totality." See OB., cīciropacāra. Sāmagrī, 'totality of the needful requisites.'

Bāna gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177-178.

VICHAKSHANĀ. Where is the King, then?

JESTER. At the Emerald Seat, as you¹ directed. [20]

VICHAKSHANĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants!²

JESTER. [Puts his arms around her. Then, throwing away the refrigerants, he says to them:] Be off to the land of Never-come-back! [And addressing her:] Why then must we stay in the neighborhood of the door? [26]

VICHAKSHANĀ. On account of the Queen's directions.

JESTER. Why such directions?³

VICHAKSHANĀ. The Queen has planted there⁴ three young trees.

JESTER. What trees? What trees? [30]

VICHAKSHANĀ. An amaranth, a tilaka, and an açoka.

JESTER. Pray what is she going to do with them?

VICHAKSHANĀ. The Queen said to Karpūra-mañjari:

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings.⁵

43

And now Karpūra-mañjari is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes.⁶ [2] [He makes as if doing so.⁷ To the King.] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.⁸ [5]

[The King rises and looks.]

[Then enters exquisitely adorned, Karpūra-mañjari.] [7]

KARPŪRA-MAÑJARI. But where's Vichakshanā?

¹ At ii. 29^{1ff}. There he seems to have remained since ii. 29¹⁴. Cp. ii. 41² and note.

² Cp. ii. 5^d. The ardor of the two lovers is now such that nothing will any longer avail to cool them.

³ Of what nature (significance) are the directions?

⁴ In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging.

⁵ Do thou satisfy for them their longings to bring forth flowers, by doing these several acts: cp. i. 20²⁷ and see my notes thereto.

⁶ I will make this thing to be before his eyes.'

⁷ See note to ii. 41⁷.

⁸ Compare Raghuvan̄a, xii. 36, where Sītā's laugh is likened to the moon rising from the ocean.

VICHAKSHANĀ. [Coming up to her from behind.] My dear, now do as the Queen directed. [10]

KING. But man! what's this?

JESTER. Just you keep behind the tamāla bush and you'll find out.

VICHAKSHANĀ. Here's the amaranth. [13]

[*Karpūra-mañjarī puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,¹ by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here! 44

JESTER. Ah see, ah see, the mighty jugglery! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers,—Love's arrows, as it were. 45

KING. Yes, not one whit less is the power² of longing.

VICHAKSHANĀ. Here is the tilaka tree.

[*Karpūra-mañjarī stands a good while looking at it with sidelong glances.*]

KING. Piercing, restless, and just touched with jet-black collyrium,³ and having ever as their ready helper the Five-arrowed God⁴ who bears the [flowery] shafts,—such are her eyes; and when⁵ with them upon the tilak tree the fawn-eyed girl a sudden onset⁶ makes, then it stands as if thrilled with delight,⁷ its crown all bristling⁸ with masses of clustering blossoms. 46

VICHAKSHANĀ. And here's the açoka tree.

[*Karpūra-mañjarī makes as if she were giving it a dainty kick.*]

¹ Cp. ii. 24b.

² 'Precisely such is the power.' The tree's longing (and the girl's?) must have been so powerful as to produce this magic effect.

³ 'Anointed with a small portion of collyrium.'

⁴ 'Ever making or putting (kr) Cupid at her side.'

⁵ Literally 'When (jam) the attack of the fawn-eyed girl's eyes, piercing, etc., fell on (was precipitated on) the tilaka-tree, then (tam) it stood thrilled as it were, etc.'

⁶ Hemachandra, 800, gives dhāti as one of four synonyms (see above, p. 201) for

"sudden attack," "surprise,"—for that which, "if it happen by night, is called sāuptika," so familiar as main incident and as title of book x. of the Mahā-bhārata.

⁷ Properly, 'horripilated, bristling.' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i. 32) is a curious fact of racial psychology; we think of it chiefly as a sign of terror. Cp. iii. 24 and note and iv. 21.

⁸ Dantura, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with romāñcio.

KING.

No sooner¹ had the maid, whose face is fair
 As is the radiance of the dapple moon,²
 In graceful play, to the aṇḍā given,
 With [rosy] foot³ whose [jewelled] anklets rang,
 A [dainty] touch,—than¹ in an instant burst
 Forth into blossom, e'en from every spray
 In all its crown, a gorgeous show of flowers—
 A sight for all the denizens of heaven!

47

JESTER. Say, man, do you know the reason why the Queen⁴ didn't satisfy the longings of the trees herself?

KING. I suppose of course *you* know? [2]

JESTER. I'll tell, if the King won't get wrathful.

KING. What occasion is there for anger? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,⁵ nevertheless, methinks, it is in youth's tenderest prime that Lakshmi (*or Loveliness personified*) manifests herself as presiding deity.

48

KING. I catch your drift;⁶ and, what's more, have something to say [on that point] myself.

In spite of the fact that⁷ [very] young maidens,⁸ by reason of their eager curiosity,⁹ are [a bit] fickle-minded, nevertheless,⁷ it is with them,—their breasts just budding into view,—that the mystery of the Dolphin-bannered [God of Love] doth abide.

49

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form; but they know not the mystery of love.¹⁰

¹ The two ca's hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously.—Scholiast. Cp. iii. 3^a.

² 'Deer-spotted [moon], [moon] flecked like the black antelope,'—see ii. 20 note.

³ Āñhinā.

⁴ 'Do you know what is the reason (in this, ettha, Whitney, § 303 a, i.e.) for this, that (jam) the Queen, etc. ?'

⁵ It seems to me licit to assign this connotation to kāmī, which I take as antithetical to both tārunnāe and bālāu.

⁶ 'Understood is your intention—I see what you mean,' namely, that the Queen is

a trifle passée as compared with this tender bud, Karpūra-mafijari. The form of the Jester's statement was purposely vague.

⁷ 'Maidens are fickle—just so (emea)!—but (puno) the mystery abides with etc.' For emea, see Weber's Hāla, no. 865.

⁸ Like Karpūra-mafijari, as contrasted with the oldish Queen.

⁹ Which is still unrestrained by the experiences and the sophistications of life.

¹⁰ A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms; but she no longer knows the keenness of youthful passion.

[Behind the stage.]

ONE OF THE BARDS. A pleasant evening to the King !

Behold, [the sun,] the jewel of the day,¹
 His face red-yellow, like an orange ripe,²
 Hangs on the crest of yonder sunset-hill.
 Now Ruddy Goose and mate, alas, must part:³
 Their only friend hath left them — he whose rays
 Are myriad strings dyed gorgeous, madder-red.⁴
 He slackens now his fierce impetuous heat,
 And with it quick the pride of jealous maids;⁵
 Lulls half to sleep the eyes of all the world⁶
 And drowsy lilies that bestud the pool.⁷

50

KING. At hand is now the even-tide —

JESTER. “The time appointed, as her friends have told it.”⁸ [2]

KARPŪRA-MĀÑJARĪ. Vichakshanā dear, I'll go now ; it's evening.

VICHAKSHANĀ. So let us do.

[Thereupon, they step about, and exeunt omnes.]

[End of the Second Act.]

¹ The stanza in outline reads : ‘The sun (*dinamāṇī*), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (*jāo*) sunset-hill-situated,’ etc. I have reversed the sequence of the clauses.

² One is tempted to think that *a *orange : an orange :: a naddre : an adder :: a numpire : an umpire*; but it appears that the *n* of *nāranj*, *nāriṅga*, was lost before the word was adopted into English speech. See C. P. G. Scott, Transactions of the American Philological Association, xxiii. 278, 272.

³ The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation. Hence the sun is their “sole friend.” See Wilson’s Meghadūta, note to 82.

⁴ ‘Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings.’

⁵ ‘And at the same time (saha a) relaxing or making to relent (*muñcanto*) speedily (*sarahasam*) his impetuousness (*tivva-bhāvam*), together with the hearts of jealous-proud-maids.’ — Night and moonlight (cp. ii.

5^b) put an end to their pouting (as do the breezes of spring, i. 15^b), so that they yield to the gentle influences of love. The same idea at iii. 30^a.

⁶ ‘With the eyes of people at the same time (saha) making the lotus-group to be possessing half-sleep.’ There is here a slight laxity of expression.

⁷ The day-blooming lotuses (*kamala*’s) that close their eyes (*nimilanti*) at evening, as opposed to the night-blooming lotuses (*kumuda*’s), that open their eyes (*unmisanti*) at evening — see Kāvyādarça, i. 94, and Ritusainhāra, iii. 23.

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, antarhite etc., near the beginning of act iv. of Çak.—Cp. his Urvaçī, iii. 16.—See Böhtlingk’s Hemachandra, 1160–1165, p. 217.—With this stanza, cp. i. 35 and iv. 18²⁸.

⁸ The Jester mockingly takes his words from the King’s own mouth (see ii. 41⁹). The part that he quotes forms an *indravajrā* line, but in the dialect of prose. See p. 257, note 8, and ~~pp.~~ p. 289.

ACT III.

[*Then enters the King with the Jester.*]

KING. [With his thoughts on her.]

Put far away from me the champak¹ bud!
What use have I for juicy turmeric?²
Of what esteem is gold though ne'er so pure?
Before her loveliness, whose radiance sweet,
Is likest that of newly risen moon,
What need of bakul blooms, profuse and fresh?³

1

And again :

Bright as a necklace strung with emerald gems,
Or wreath of jasmines where the bees have sucked,
Her lovely glance, as quick she bent her neck,⁴
Shot sidelong by,⁵ and pierced my very heart.⁶

2

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?⁷

¹ See i. 14², 16^a, and notes.

² The rhizome of Curcuma longa, a plant of the ginger family. It is used as a condiment; as a dye-stuff, it yields lovely shades of yellow; and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi. 70, cited by BR.: Indica herba, zingiberis effigie, commanducata croci vim reddit. — In oll-ollai (instr. s. fem. with hal-), the stem is doubled.

³ ‘What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh?’ The bakul, Mimusops Elengi, Roxburgh, p. 318, has flowers that are white and fragrant.

⁴ ‘With an impetuously bended neck’—as avyayibhāva.

⁵ ‘Glance, directed towards (see viç + ni 7) in BR.) the region of her ear.’ The coquettish glance is usually sidelong and comes as it were from the outer corner of the eye (apāṅga). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be. —

One might suspect here a reminiscence of Bhartrhari, who, in his san-mārga, q.v., speaks of “glance arrows” (dr̥ṣṭi-bāññas) which are gravāṇa-patha-gatās.

⁶ The “Sidelong glance,” kaṭākṣa, etc.—Dandin, in his Poetics, ii. 327, gives, as example of viçeṣkti, a stanza which says: The women have no battle-cars, elephants, cavalry, nor foot-soldiers; and yet with their sidelong glance (apāṅga-dr̥ṣṭi) they conquer the three worlds. — Parab, Subh., p. 434–5, has some 19 stanzas on the kaṭākṣa. — See Bhartrhari’s stanza, just cited, = Sprüche 6824. Further, Hāla’s Saptacātaka, 505. — See also ii. 5 and my note on ii. 6^a.

⁷ Bhajjājida, literally, ‘wife-conquered,’ seems to me in this connection necessarily to suggest the doting, foolish, overfond husband, rather than the hen-pecked one. For the contempt in which the latter was held, see Sprüche, 4066.

KING. My thoughts, man, are on a vision that I've seen in sleep.

ESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end¹ of her garment. No sooner² did she, leaving it in my hand, depart, than² my sleep, as it seemed, suddenly vanished too. 3

ESTER. [Aside, to himself.] Should think it might have! [Aloud.] Say, man, I too saw a vision last night.³ [4]

KING. [Expectantly.] Tell me then, what was the vision?

ESTER. Methinks, last night in my vision I fell asleep by the Ganges. [7]

KING. And then, and then?

ESTER. Well, then the Ganges put her graceful little foot on the head of Civa and washed me clean away with her water. [9]

KING. And then, and then?

ESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content⁴ I was absorbed. [11]

KING. A marvel, a marvel! — And then, and then?

ESTER. And then, when the lordly sun had entered the asterism of Chitrā,⁵ the great cloud went near(?)⁶ the place where the Tāmraparnī⁷

¹ 'With eagerness by me hastily she was held or caught on the loose end.'

² Ca . . . a : cp. ii. 47 note. — Root muc.

³ Adya. — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished: thus, adya, asmābhīr atra, usitvā, prātah, etc., "to-night we'll stop here, and early to-morrow morning," etc.

⁴ Is jadhicchām used अर्द कौवोऽ (kākā-ksivat, as the Hindus say)? I see no great pertinence in it in either case.

⁵ At the time of Rājaçekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (iii. 31).

For the transformation of rain-drops into pearls, see Sprüche, 344, 1544, 4029. According to the stanza saṁtaptāyasi (Ind. Ant. xiv. 323; Sprüche, 6781; and elsewhere), the transformation takes place under Svāti: see

p. 214, above. So in Manwaring's Marāthi proverbs, no. 1291: "If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lampwick." Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus; and at the time of Rājaçekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is practically the same. The author's mention of Chitrā, therefore, is not fortuitous, but significant. — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, Oriental and Linguistic Studies, ii. 377, and his chart of the zodiac.

⁶ Is antēna used "prepositionally" (like antarena), here compounded with its "governed" word-stem, and in the sense of ante, "near"?

⁷ Cp. i. 17^d note.

empties into the ocean. I, too, as I think, am within the cloud and go with it. [15]

KING. And then, and then ?

JESTER. Then the cloud started to rain there with great big drops of water ; and the sea-oysters, such as they call pearl-oysters, emerged from the waters¹ and absorbed me ; and I was within them and became a monster pearl.² [18]

KING. And then, and then ?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal³ in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,⁴ clear, and flashing. 4

So I, whom you see before you,⁵ fancy that my own self in the shape of a pearl,⁶ was inside of those pearl-oysters. [1]

KING. And then, and then ?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened. And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision ! And then, and then ?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me.⁷ And that gave me a little something of a pain. [9]

KING. And then, and then ?

JESTER. And with the pearls of that lot,⁸ weighing ten *māshakas* apiece, a single row was strung in necklace style,⁹ and it was priced at ten million gold pieces. 5

KING. And then, and then ?

¹ For the form, see p. 203.

² This time it is a pearl of ten *māsakas* — see my note to ii. 17^a. See note 5, p. 264.

³ The tabasheer is a variety of opal found in the joints of the bamboo.

⁴ 'I arrived at new-pearl-ness, very round, without any flat surfaces' etc., i.e. 'I arrived anew at' etc.

⁵ Thus I would express the force of *so aham*.

⁶ 'With or by (my) pearl-ness.' For *attānaam*, see Pischel on H. 3. 56.

⁷ 'Then by him, fetching the jeweller, the pearl was caused to be drilled.'

⁸ 'With that pearl-lot (of 64 pearls), weighing 10 *māsakas* apiece.' The expression is loose; the adjective is logically an adjunct of *muttāhala* and not of *mandala*.

⁹ That is, so as to form a necklace rather than a bracelet or what not : cp. *hāra-latthi*, iii. 18^b; and *mani-yasti*, *Urvaçī*, iii. 10, and Kale's note.

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved.—Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft¹ of the Flower-arrowed God. Then by the plumpness² of her exceedingly towering, full, and jar-like breasts was I sore beset—[and so] awoke! 7

KING. [With a faint smile, and then reflecting.]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāna-samā-*), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.³ 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man,—these beguile themselves with the sweetmeats of wishes.⁴ And I ask you, man, whose power, now, is that?⁵

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjarī's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.⁶ But if, even in that

¹ Strictly, 'blows,' 'shots.'

² Konow refers me to Kirātarjunīya, iv. 8, where Mallināth glosses *nivega* by 'largeness, plumpness' [of the breasts].

³ 'This vision, not real,—it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.' Konow compares Viddh. i. 221.

⁵ That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, *pemmarī* seems to be too specific.

⁶ 'Just under those circumstances (emea, cp. ii. 49^a), beauty, methinks, is not the [sole] cause of it' (tattha): but rather, says the Scholiast, the working out of the inborn nature.

case,¹ the [girl's] loveliness is much praised,² that is done to put a seal on³ the mouths of unkind-spoken people. 9

JESTER. But what, sir, is that which they call "Love, love"?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God,— that the connoisseurs call "Love." [2] 10

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains⁴ to sincerity and is devoid of the blemishes of suspicious behavior and so forth;⁵ in which there is an on-flowing stream of longing of each for the other; whose very essence is imparted by Cupid and enhanced by amorous play. 10

JESTER. And how might it be recognized?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances; who speed ever, more and more, the arrows that Cupid gives them; — of such persons⁶ the heart-wound becomes very easily manifest. 11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart,— that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery. 12

Moreover, if the love that is in the heart⁷ [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments?

KING. That's true, man!

What need of girdles, bracelets, diadems, anklets? what need of beauty?⁸ and what need of the shows of ornament? [There is no need

¹ Where beauty is not the sole cause of the attachment.

² As an ostensible reason for the love.— Since mah is not necessarily = kāñkṣ (see Pischel, H. 4. 192), I suppose I am justified in connecting mahijai here with Vedic mah ('is extolled, is magnified'), and not with manth, Marāthi mathanem ('is revolved, considered, taken into account').

³ Then (tam, correlative to jam, 'if') a seal is put on' etc. ⁴ Ei, that is, eti.

⁵ 'Of suspicion-behavior and so forth,' viappa-ghadanā-ai.

⁶ 'Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings-forth of the Cupid-given-arrows increase, — of them' etc.

In this version I follow NR, reading (instead of lunṭja, 'robbed') lunṭhia, 'agitated.' I take peranta-lunṭhia as 'boundary-agitated,' 'agitated to their very limits.' — See OB. under tar + vi 5.

⁷ For maṇa and citta, occurring together at iii. 12^{a.1} and iii. 11, there seems to be but one available English word, namely 'heart.'

⁸ Neither gewgaws nor beauty signify much where the passion is mutual. Caṅga and its

of all that.] And so,¹ in this world, it is something else² which puts the flowers of happiness in the grasp of fair maidens. 13

And again :

What need of the performance of song and dance? and what need of strong drink? what need of incense of aloes? and what need of saffron? — On all the earth in daintiness naught else can equal man's tender passion.³ 14

And again :

The consort of an emperor and the wife of a common man,—in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. 15

And again :

Why speak of restless eyes—of face like to the moon—of towering breasts? There is some other reason here, I think, why women from our hearts⁴ do ne'er withdraw. 16

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man,—even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form; while the second, by giving it the finishing touches,⁵ brings out its loveliness.⁶ 17

And therefore :

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,⁷ a necklace of pearls,—[all those things]

derivatives are used of natural beauty—cp. *ṇisagga-caṅga*, ii. 25^a, and *paai-caṅgima*, ii. 26^a. As to the form (instr. s. fem., from Skt. an-stem!), cp. *umhā* cited by Jacobi, § 42, 2).

¹ I take *tain* as ‘and so.’

² ‘There is of fair-waisted maids something else [than gewgaws—namely, native attractiveness], by which they get the flowers of happiness.’ Or, *suhaattāna* may be the ensemble of womanly charms that draw and hold fast her lover's heart.

³ I am not sure that I have hit just the right meaning of *ruccissa*: nor do I see the appositeness of *puru*.

⁴ Ablative singular or plural, H. 3. 8, 9.

⁵ ‘By carving it or sculpturing it (Sculptor, *utkīrya*), by putting on the nicer touches’ as contrasted with the first or rougher “fashioning” (*ghadāna*). The Marāṭhi *kandāraṇem*, cited by Dr. Konow, is an instrument used for the finer work of goldsmiths and others.

⁶ ‘Makes fully manifest (the form), displays it to advantage.’

⁷ Properly, *gārikā*, which is usually defined as ‘russet, red chalk.’ But Hemachandra, 1036, makes it a synonym of *dhātu*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,¹ which is the spell that fascinates the heart, and is a sixth arrow of Cupid,² and a charming one.

Moreover :

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,³ — pray what need of aught else in the time of tender youth ? Just these five things put into maidens' hands Cupid's great banner of victory.⁴

18

19

[*Behind the stage* (is heard the Heroine, saying :)]

Friend Kuraṅgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison ; a string of pearls seems like a poisonous serpent ; the breeze from the palm-leaf fan seems to spread flames ;⁵ likewise the water from the jets of the shower-bath as it comes out on my hand is hot ; and not the sandal, that sovereign remedy [against heat], allays the burning of my frame.⁶

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?⁷ [2] will he then even today take no notice of his lotus root⁸ that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,⁹ that is being sprinkled with most intolerably scalding water?¹⁰ of his single string of monster pearls that [now]

from the ground. The wounded Calya is said to run blood as the mountain runs gāi-rika, MBh., ix. 13. 14 = 669. It is mentioned at Meghadūta, 102, as a pigment (dhātu-rāga); and at Kumāra-sambhava, i. 7, as a sort of liquid mineral color (dhātu-rasa), such as might be used to inscribe love-letters on birch bark. Cp. my note on ii. 7, above. From the same poem, i. 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven. So here.

¹ The five words of lines *ab* are nominatives absolute, with anacoluthon. We must repeat them in accusative form in *d* as objects of *jaai*.

² He regularly has five : cp. pañca-bāna, pañcesu, pañca-sara, in Index, and p. 239, n. 2.

³ We have had most of these most fleshly details already at i. 32 and 30 and ii. 23.

⁴ 'By just these five things maids become possessing Cupid's banner.'

⁵ 'The wind spreads as it were its friend.' The friend of the wind is the fire, — Hema-chandra, 1099, p. 444. OB. cites anila-sārathi as a name for fire from MBh. i. 15. 1 = 1058.

⁶ Similar thoughts at ii. 42.

⁷ Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional.

⁸ Muṇaliā, properly 'little lotus-root.' Is it used in the sense of mrñalini, 'lotus-plant,' *pars pro toto*? At any rate, it must be rendered so as to bring out the jocose allusion to the Heroine's own words at iii. 19^c. — Mrñalikā is used as a girl's name (with many others) in the Kādambari, p. 356^b.

⁹ 'Play + saffron-dolly,' — cp. ii. 12.

¹⁰ 'Water intensely boiled and intolerable,' in allusion to iii. 20^c.

in a trice is parting ?¹ of his meadow of rose-bay,² that the musk-deer are plundering ?³ [3]— Well, your vision has turned out true.⁴ Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.⁵

[At that, they make as if they were going in.] [12]

[Then enters the Heroine, with Kurañgikā.]

HEROINE. [Timidly—to herself.] Why ! is this the full moon suddenly descended from the court of heaven ? [15] or has the Blue-necked God [Civa], well-pleased, allowed Cupid to resume his own bodily form ?⁶ or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor ? [Aloud.] This I regard as a piece of jugglery. [19]

JESTER. [Taking the King's hand.] Lady, the jugglery has become real. [21]

[The Heroine stands abashed.]

KURAÑGIKĀ. Dear Karpūra-mañjari, rise to meet your lord and salute him. [23]

[The Heroine is on the point of rising.]

KING. [Taking her hand.]

Thy waist is ready to break neath the burden of thy bosom : break it not, O moon-faced maiden, by rising!— Cupid have mercy on my eyes after the sight of such amplexness [of breasts]!⁷

21

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

¹ The allusions to lotus and doll were pat enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

² The Tabernæmontana (see this in Century Dic'y) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prâkrit name, "knot-leaf," may refer to this.

³ No jealous rival of the King has turned up thus far.—But see Konow's view, note 1.

⁴ Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.

⁵ For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

⁶ Cupid was burned by the fire of Civa's wrathful glance and is therefore called "Bodiless" or An-aṅga. The story is told at Râmâyâna, i. 23. 10-14, Bombay ; or Kuñmâ-sambhava, iii. 71.

⁷ For their beauty is enough to blind me!—See note on nîvesa, iii. 74.

burnished gold, nor champak blooms,—with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.¹ 22

JESTER. Her ladyship, Karpūra-mañjari, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [So doing.] Oh dear! I've put out the light with the wind from my garment. [4] [Reflecting.—To himself.] Never mind. We'll just go to the pleasure-garden. [Aloud.] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[All make as if they were going out.] [10]

KING. [Holding Karpūra-mañjari by the hand.]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness² as thou movest along; in order that the kala-hānsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.³ 23

[Showing by his demeanor his delight at the touch of her hand.]

The prickles of the young gourd-melon,⁴ the filaments of the cadamba flower, which today are witnesses of the touch of thy hand,—these will remain as if fastening themselves to my limbs.⁵ 24

[Behind the stage.]

A BARD. May the rising moon bring pleasure to the King.

¹ To whose eyes? to his own? if so, the stanza is flat indeed!

² Cañcura seems to be an intensive adjective from car: cp. cañciuryate, and Whitney, § 1148 k (jañjapa, tartura, etc.). The purpose of the “unsteadiness” or “waddling” is, as I suppose, to enhance the similitude of the girl to the much belauded teal.

³ In order that at last the kala-hānsa-group, in its play-going, may be uncomely.’

The kala-hānsa or kādamba seems to be a kind of white teal with gray wings (Hemachandra, 1327). Its cry is often spoken of as most agreeable (kala—see the examples in BR., s.v. (1a), and Hemachandra, 1409). It was tamed and held in high esteem. Bāna often mentions it—see Index to Riddings’s Kādambarī, p. 224.

⁴ Benincasa cerifera, like the pumpkin,

but with a waxy coat. I do not find this in Roxburgh; but at p. 700, under Cucurbita Pepo, he says of the fruit, that it is, “when young, exceedingly hairy.” Note that of our common Cucurbitaceæ (cucumber, pumpkin), the fruits are often sharp-prickly and the vines hairy.

⁵ That is, the delight which I feel at the touch of thy hand causes such horripilation that the asperities of these plants seem to have transferred themselves to my limbs for good and all. Cp. note to ii. 46^a.

This conceit of Rājaçekhara recurs at iv. 21 and iv. 22; see the notes. One is tempted to query whether it is not a reminiscence of Bāna: cp. Harsha-charita, text p. 267⁻⁸, utkantakita-kapola-phalakena, lagna-karnotpala-kesara-pakṣma-çakalena, iva mukha-çaqinā. See p. 220.

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight ; and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,¹ has risen, digit by digit, till at last the full disk is above the horizon.²

25

And again :

Without saffron, without sandal,³ is the embellishment of the ten bride-like regions of heaven;⁴ without bracelets, without ear-rings, is the decoration of the round earth;⁵ without withering, without fainting, are the flowers⁶ (*or* without “Parcher,” without “Bewilderer,” is the weapon of the God with the Dolphin-ensign);⁷ a garland of moon-beams is massed in the sky.⁸

26

¹ Muuunda, *Pterospermum suberifolium*, Roxburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens.—I use “tufts” advisedly for sihā.

² ‘The moon has gone to full-diskedness in the one-digit-manner.’

³ That is, All the heaven is made lovely by the new-risen moon, “the cool-rayed one”: it makes the sky yellow, and that without the help of saffron; it makes the air seem cool, and that without the help of sandal.—This stanza recurs at Viddh. iii. 12.

⁴ The “ten points” or “regions” are the four cardinal points, the four intermediate points (NE. etc.), the zenith and nadir.

These are likened to brides. So Bhartṛhari, in his bhūḥ paryāñkah, describing the ascetic, says: “His couch is the ground; the blue sky above is his roof; and the moon-beams he hath for his candle; north, east, south, and west are the maidens (dik-kanyāś) that fan him with breezes for chowries.” Rājačekhara has the same bold metaphor two stanzas later, iii. 28^a, in disā-sundarī (if not also in a variant of iii. 29, “dig-vadhū”); and it recurs as dik-sundarī in Jayadeva, Gīt. vii. 1. Bāṇa speaks of the “regions,” ācāśas, as maidens, Kādambarī, p. 390^b.

⁵ I take bhuvana-māṇḍali as ‘round of the earth,’ = mahi-māṇḍala or bhū-māṇḍala. Viddh. reads dharani- for bhuvana-.

⁶ That is, In the cool moon-light, the

flowers are recovering from the intense heat, which “parched” or “withered” them (agosayat) and which “bewildered” them or “made them faint” (? amohayat), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26¹), of its tones of color and its reviving flowers, it must be that the prior interpretation of line c is also the one primarily intended by the poet.

⁷ From Cupid’s equipment are missing “Parcher” and “Bewilderer”: these are the names of two of Love’s arrows—see note to i. 32^a. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the Rāmāyaṇa, cantos 27 and 56 of book i.; see especially i. 27. 14, 15 and i. 56. 7, 8, ed. Bombay.—Love’s arrows, his bow, and his missiles are all formed of flowers: puṣpāny asya, iṣu-cāpa, astrāni, Hemachandra, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using mohana of flowers—a use which I cannot deem unforced.—BR., under gus, cite na mlāyanti na gusyanti kusumāni.

⁸ The area of denotation of āvali and āli is not coincident with that of any English word. See Hemachandra, 1423, for their

JESTER. Well, Kāñchana-chānda has described the loveliness of moon-rise ; so now it's Māṇikya-chānda's¹ turn.

[Behind the stage.]

THE SECOND BARD. The pleasure-pavilions show circling wreaths of incense rising from burning aloes ; they are ablaze with the lighted lamps ;² they have pendent festoons of lustrous (*or* rarest) pearls ;³ they swarm with doves let loose ; in them are prepared charming pleasure-coaches, and hundreds of confidantes are talking ; while on the divans appear the pouting women-folk.⁴

27

And again :

The moon-beams seem as if overspreading profusely with camphor the faces of those beauties, the quarters of the sky ;⁵ they scatter soft moon-light which rejoices the heart of the people of the earth as does sandal ; they make the withered bulb of Love to sprout anew with amorous doings ; and are like to jets sent forth from an autumn cloud.

28

JESTER.

White swan of heaven's pool,⁶
Of Cīva's crest, the jew'l,⁷
A bulb⁸ of love
'S the moon above!

29

synonyms, among which is mālā. 'Row,' 'string,' and 'streak' are among the more serviceable English versions of the words.

We find ávali used of a 'string' of pearls ; and of a 'wreath' of tresses ; but also of a 'set' of teeth ; and, humorously, even of a parrot's two wings, a 'set' of wings, iv. 2¹⁰. Like its synonym rāji, it is used with dhūma of a 'column' of smoke. Mālā is used of bees, ii. 13 ; of curly locks, ii. 20. — See Konow's version, p. 289.

¹ This designation is nearly tantamount to Ratna-chānda, the name he bore at i. 16².

² 'Ablaze with given *or* brought-in lamps.'

³ See additional note, p. 289.

⁴ 'The pavilions are possessing-divan-surface-appearing-jealous-women-folk.' Uc-chāṅga, 'on the surface,' = 'on,' with attenuated meaning, as in the case of tala = 'on' and antara = 'in.'

⁵ 'The moon-beams (enañka-pāā) are giving as it were an overspreading (see chur in OB.) with floods of camphor to the faces

of the sky-quarter beauties.' They flood things in every quarter with a pale whiteness like that of camphor-gum. — For dik-sundari, see iii. 26^a note.

⁶ Similarly the sun is so called, e.g. Daça-kumāra-charita, p. 1¹⁶.

⁷ For the moon as Cīva's crest-jewel cp. i. 3.—The pronunciation of jewel so as to rhyme with pool is an inelegance which accords, as I think, with the tone of this brief doggerel as intended by the author.

⁸ Kanda, 'bulb': more specifically, an 'onion.' One can hardly doubt that the Jester takes this particular word out of the Bard's mouth in order to make fun of it. — In the Bard's stanza, it would have been a little less prosaic if we had said "withered root," but it is hardly competent to the translator to let the Jester's allusion disappear. Cp. p. 262, note 8.

Concerning the rimes in this and the following two stanzas, see p. 205. — For metre of 29 and 30, see p. 207.

KURAṄGIKĀ. Proud of his ally, the moon,¹ crushing the pride of jealous maids,² with bow of fresh champak blossoms, Cupid is victor, the impetuous. 30

[*To Karpūra-mañjari.*] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[*Karpūra-mañjari stands abashed. Kuraṅgikā recites.*]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,³ appears in all its beauty,⁴ manifest,⁵ the antelope with which the disk is marked,⁶ bearing a likeness to a playful koīl. 31

KING. Oh, what an intuition for quite new conceits⁷ has Karpūra-mañjari! what charm in expression and pleasing words! and what flow of sentiment! [*Addressing the Heroine.*]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made—behold!—upon its own round disk a black collyrium-mark, disguised as its “Fleck.”⁸ 32

And again :

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it],—then it might mock at the moon (*or*, then its likeness to the moon would be complete).⁹ 33

¹ ‘Possessing pride made by the moon.’ The moon is Love’s most potent coadjutor—cp. notes to ii. 5^b and 50^b, and especially Kādambari, p. 559¹².

² *Gharatṭa*, is a ‘hand-mill’ such as the women turn in India—see the excellent *kaṭkṣa*-verse, *re re gharatṭa*, Parab’s Subh. p. 434, 105, for which Peterson, *Subhāśitāvali*, 2388, has *re re yantraka*. Vāsudeva says “crusher,” *pesana-kartā*.

³ *Vilāsa* is ‘outside looks’ and also ‘beauty’—such as old ivory might have. Cp. Kādambari, p. 390¹¹.

⁴ Thus I render *bhāi*.

⁵ And thus *phurantao*.

⁶ ‘The fleck-antelope’: cp. ii. 20, note.

⁷ *Vatthu*, ‘the substance’ (as distinguished from the form, *utti*) is in this case little more than a ‘conceit,’ that is ‘ingenious thought or fancy.’

⁸ ‘Surely by the moon, thinking to itself

(*tti*) [with a touch of jealousy], “Not in any wise shall there be an error (*vibbhama*) [occasioned] by the face of thee,” a black-collyrium-distinguisher (*visesaa*) has been made on its own disk-round, with “Fleck” disguise.—For the well-known antelope-spot, see note to ii. 20.—The position of *tuha* after the *tti* is exceptional.

⁹ Either, 1. ‘Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon’ on account of its superior beauty.

Or else, 2. ‘Then the moon (nominative) would get a mocking, i.e. would incur contempt.’

Or else, 3. ‘Then it would attain to the assumption-of-the-appearance of the moon.’

Cp. Bharṭṛhari’s *vaktrām candra-vidambi*, *pañkaja-parihāsa-kṣame* locane. Here the parallelism of *parihāsa*, and Böhtlingk’s interpretation of his conjectural *-vidambi*

[To the moon.]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage. All listen.]¹

KING. But what is this uproar?

KARPŪRA-MAÑJARI. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me. [5]

[Kurañikā goes out and reënters.]

JESTER. Just this: the Queen has found out that my old man has tricked her,² and is coming.

KURAÑGIKĀ. Well, it's hunchbacks and dwarfs³ and pygmies and eunuchs and harem-keepers that are making the hullabaloo. [8]

KARPŪRA-MAÑJARI. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.⁴

[Thereupon, exeunt omnes.]

[End of the Third Act.]

(see BR. s.v., and Sprüche, 5896), support the first of the above versions.

The second version amounts to about the same thing as the first, and is supported by Sprüche, 453.

Mahābala Krishṇa Častrin, in his edition of the Ćrṅgūra-çataka, 22 (Nirṇaya Sāgara Press, 1888), supports B's conjecture, but renders it by *candra-anukāri* etc., as in the third version.

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the vi of *jai vi*.

¹ We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other.

² 'Has resorted to trickery' (*vañcanā-gadām*), or 'has come here by a trick' (*vañcañā-āgadām*).

³ Griffiths, i., p. 10 b, speaks of dwarfs as favorite subjects of painting and sculpture. "Then, as now in India, they served to amuse persons of rank." Plates 29, 55, 85.—Concerning the inmates of the seraglio, see Sāhitya-darpana, § 81.

⁴ 'May go to my prison, entering by this same subterranean opening.'

ACT IV.

[*Then enters the King with the Jester.*]

KING. Alas !

The summer's heat is very intense ;¹ mighty is love ; how pray is it to be borne ? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For,

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think : the time that is made terrible by the intense sun, and separation from the beloved.² 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat ; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[*Behind the stage.*]

A PARROT. Well, won't Polly tear out your top-knot by the roots ? — *I guess !* [4]

KING. [*Laughing.*] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove ?

JESTER. [*Angrily.*] Ah, you wretch of a bird, you'll be cat's meat next. [8] [*(The parrot again) behind the stage.*]

There's nothing I mightn't expect from the like of you³ — if I hadn't a set of wings.⁴ [10]

KING. Why ! I believe it has flown. [*To the Jester.*]

The nights are of short duration and the days are waxing long. The round of the moon is broken⁵ and the disk of the sun is unbroken. Why

¹ Gādhaar', i.e. gādhatarā-.

² The thought of this stanza is repeated in different language at Bālar. v. 25 and Viddh. iv. 6, as Dr. Konow points out, p. 206.

³ 'Every thing (any thing) is deemed possible from the like of you.' This speech,

iv. 2¹⁰, seems also to come from the parrot. For the ablative, see p. 203. — Cp. Viddh. p. 29⁴.

⁴ "Set" seems to be used humorously ; see note to iii. 26^d.

⁵ 'The moon attains diminution' — so that it yields less coolness, as I suppose.

should not an arrangement whose course appears to be this in summer days,— why should it not be broken, then, with knife-points?¹

3

Moreover,² it is altogether to be praised³ if it bring me a meeting with my beloved. For

At midday, the touch of sandal-paste; until twilight, moistened garments;⁴ play in the bathing-pools until night-fall; in the evening, cool liquor;⁵ and love's embraces in the last watch of a summer night;⁶ these are the five arrows with which Cupid wins his victories: his other shafts are split and broken.

4

JESTER. Say not so. [Say rather:]

A blessing on the summer days, O friend, because⁷ in them the betel⁸ leaves are overlaid with a palish shimmer, and the areca nuts are delightful with the flavor of mango oil, and the sandal is made [still more] fragrant with powdered camphor.

5

KING. [Yes.] And this too is pleasant about them:⁹

Flutes, tremulous as if with koil notes,¹⁰ are cooling to the ears; liquor with cold water is cooling to the mouth; a sweetheart with massive breasts anointed with sandal is cooling to the touch: for any one there is for the summer days an antidote that is altogether cooling.

6

And again:

In the graceful chaplet, an acacia bloom; near the breast, a necklace of sinduvāra berries; on the limbs, a moistened garment;¹¹ attached to the waist, a girdle with blue lotuses; on the two plantain-like arms,¹² bracelets of fresh lotus-roots: such is the apparel for [enamored] women that is

¹ Khaṇḍa is 'broken, incomplete,' or (of the moon) 'not full, gibbous'; a-khaṇḍa is 'not incomplete,' 'complete' in form and perhaps also in power; khaṇḍijjai is 'be broken, cut, brought to nought.' The "knife-points" are congruous enough with "cut," hardly so with "arrangement."

² An adversative conjunction (*kim tu?*) would be much more appropriate here.

³ 'It [the arrangement] is altogether (niunam) to be praised' (*glāgh*).

⁴ Oll-añśuān: cp. iv. 7^b.

⁵ Cp. my note to i. 22 and the lampoon there quoted.

⁶ Cp. Rāvaṇa-vaha, ed. Goldschmidt, xii. 13.—Jām kiṁ pi = 'some, a little,' with nihuvanām.

⁷ The three long bahu-vrīhis are "adjec-

tives that contain reasons"—hetu-garbhavīcēṣānāni.

⁸ *Piper betle*, a perennial creeper, Roxburgh, p. 53, 569. "The leaves are used as a wrapper for the little pellets of areca nut and lime which are extensively chewed in the East." The pellets are carried in boxes (cp. iv. 9¹⁰) commonly made of silver filigree. See Century Dic'y, under *betel* and *betel box*.—Areca palm, Griffiths, fig. 60.

⁹ 'About them' (ettha), i.e. the summer days.

¹⁰ 'Having koil-notes and wavy.' The "waviness" or tremolo effect that may be given to the music of the flute may be supposed to suggest liquidity and so coolness.

¹¹ Cp. iv. 4^a.

¹² Cp. my note to ii. 14^b.

likely to be prescribed¹ by the physician [who treats the disease] of love,² as the sole charm against the pains of the heat when the spring season melts into summer.³

7

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,⁴ who in the nights are be-sprinkled with drops of water that come from the punkahs,— of such, the Five-arrowed God accomplishes the enslavement.

8

KING. [Making as if he were recollecting something.]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,⁵— for them the nights and days, though long, go by like a twinkling ; and to whose sore-pained heart these [days]⁶ bring not even to a small degree the delights of love,— for them the days give birth to [vain] wishes only and drag by as if they were each a month long.

9

[Addressing the Jester.] Is there any news about her?

JESTER. Yes, there is. Listen, old man ! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjari's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.⁷ [7]

Five chowry-holders, girls with names ending in *senā*, Anañga-senā, Kāma-senā, Kaliñga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Anañga-lekhā, Chandana-lekhā, Chitra-lekhā, Mrgāñka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

¹ 'To be offered or brought into service'—root *nī* + *upa*.

² Or, 'by the Cupid-physician,' 'by Dr. Cupid.' But perhaps this would be too jocose for the King in his present mood. "He's got it bad."

³ 'At the going of the season of Madhu,' i.e. of the season of spring or vasanta. This consisted of the months March-April and April-May, whose older names were *Madhu* and *Mādhava* (see p. 214, or Whitney, JAOS. vi. 414, and cp. note to ii. 6²¹). *Vasanta* is followed by *grīṣma*, 'summer,' but the text

does not show here how far the summer has progressed.—This costume, at all events, is light.

⁴ 'Possessing practised interval-less bathings in the evening.'

⁵ I take *ghadanā* as 'combination'—see OB. And to *bhañgi* I assign the meaning 'Art und Weise sich zu kleiden' (= 'garb') given it by OB., s.v., with a citation for it in that sense from our poet.

⁶ Or, 'These burning days,' *samtāviṇo*.

⁷ 'The entrance was closed by the Queen, making (*kr̥*) it hole-less.' See p. 220.

Betel-box bearers,¹ girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Mañgala-mālā, and Māṇikya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *keli*, Anaṅga-keli, Barkara-keli,² Sundara-keli, Rāja-keli, and Kandarpa-keli, holding shields and swords, took their places³ on the north side. [11]

And over [all] those, five reciters of witty sayings, girls with names ending in *vati*, Mandāravatī, Taraṅgavatī, Kallolavatī, Madirāvatī, and Kelivatī, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sāraṅgikā, sent with some message from her. [14] [Then enters Sāraṅgikā.] [15]

SĀRAṄGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories⁴ for the great festival of the Deity of the Banyan.⁵ [16]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the charchari.⁶] [22]

JESTER. Behold, these maidens,⁷ richly adorned with pearls,⁸ at the close of the dance but scantily attired, are sprinkling each other with

¹ The royal betel-box, umbrella, etc., were often borne by regularly appointed officers. See for example, in BR., the compounds of *tāmbūla*; and cp. note to iv. 5^a.

² See Zachariae, Mañkhakoṣa, Nachträge.

³ I suppose *ādhatta* (= ārabdha, H. 2. 188) means 'fassten Fuss.'

⁴ Uvaaraṇa seems to imply all this.

⁵ The deity supposed to reside therein during the *vata-sāvitrī-vrata*. The time of this observance is given as the full moon of Jyāiṣṭha by the Vratārka. I have a lithographed edition of the Vratārka, Benares, 1931 (A.D. 1875); and its treatment of the matter begins on folio 121, reverse, line 11. — Or see Nirṇaya-sindhu, II., folio 11a, 3.

— Or see Hemāndri, Chaturvarga-chintāmani, Vratākhandā, xxi., p. 273⁴. — My pupil, Mr. Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol. xxi. of the Journal of the American Oriental Society, pages 53-66.

⁶ The carcari is a peculiar dance (cp. Vikramorvaṣi, act iv.), accompanied by various poses as mentioned in the next verse. — Root *viç* + *pra*, in the sense of 'makes its débüt, begins, geht los'?

⁷ Whom they see as they look down from the palace roof.

⁸ 'Possessing pearly-ornament-accumulations.'

water which they take with jewelled cups from the jets of the shower-bath. 10

And here¹

Circling around with charmingly-varied pose of hands and feet,² these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.³ In thy court is seen the “Staff-dance.”⁴ 11

With their shoulders and heads even,⁵ with their arms and hands even, other maidens, each with clean-cut pose,⁶ and ranged in two rows each facing the other, are rendering the *challi-dance*⁷ and regulating its tempo by the beaten measure.⁸ 12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.⁹ These — fair as Cupid’s arrows, though consisting only of water¹⁰ — fall on the person of friends [standing by]. 13

Here, coquettish girls, their bodies anointed with blackest collyrium,¹¹

¹ The *Saṅgīta-Ratnākara*, Ānanda-ācāra-ma edition, in its nartana-chapter (vii.), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

² I take *bandha* as pose in the nautch.

³ ‘Possessing steps (pada) that have followed the beats’ (*tāla*), that is, ‘the time or measure,’ which was marked by clapping of hands, and perhaps also (as in iv. 17^a) by the rhythm of the song.

⁴ The *rāsa* is a rustic dance like that of Krishna with the herdswomen. See *Vishṇupurāṇa*, v. 13. 23, or Hall’s Wilson, vol. iv., p. 324 f. — From SR. I cite *danda-pakṣa*, vii. 642; *danda-recita*, vii. 651; *danda-pāda*, vii. 711, 965, 1015, 1186.

What the “staff-dance” is I know not. Perhaps a dance in which the dancers were arranged in “columns” (cp. iv. 12, and *danda* as used at ii. 9^a)? — I recently witnessed, as part of a light entertainment, a “cane-dance,” in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet. — Has it aught to do with the “staff-dancer” of the *Qata-patha-brāhmaṇa*? see Eggeling, Sacred Books of the East, 44. 417.

⁵ *Sama* seems to be a technical term for

‘in a natural position.’ *Svabhāvena sthito bhūmāu samah pādo* ‘bhidhiyate, SR. vii. 316. Konow cites *Nātya-śāstra*, x. 13.

⁶ OB. defines *rekhā* as ‘correct pose of all the limbs in dancing.’ “Pose-clear,” “with clean-cut poses,” may be an *avyayibhāva*, or else an adjective with *callim*.

⁷ SR., vii. 1215, enumerates ten rustic dances. The first is *cāli*: it is “not too fast nor too slow” (in the *madhya-laya*); and is characterized by the “simultaneity” (*yāugapadya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *cālivāḍa*.

⁸ ‘The calli, possessing a connection of *tāla* and tempo’: that is, ‘whose tempo is regulated by the *tāla*’ (see above). The *layas* or *tempi* are fast, middling, and slow.

⁹ ‘Others throw jet-water by means of the *jantas*.’ They don’t use the cups, just mentioned at iv. 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

¹⁰ ‘These (*tāo* — sc. *dhārāo*, ‘jets’), having a beauty [as] of water-arrows of Cupid.’ Konow cites *Viddh.* iii. 25^b.

¹¹ ‘Possessing lampblack-collyrium-black-bodies.’

holding triple¹ bows, and adorned with tail-feathers of peacocks, are parading about as savage mountaineers,² [and so] making sport for the people. 14

Yet others, bearing in their hands offerings of human flesh, and terrible with their groans and shrieks and cries, and wearing the masks of night-wandering ogresses, are enacting a cemetery-scene. 15

And one fawn-eyed girl, sounding the drum that makes you shudder,³ and with the pleasant noise of a tambour, with her creeper-like arms alternately⁴ swaying, has started to execute the performance of the *challi*. 16

Others are performing, as might a fay, a graceful dance in tempo,⁵ with a jingling made by their bells, with the measure regulated by the tempo of vocal music,⁶ and with the clear tinkle of anklets. 17

Still others, their garments a-flutter by reason of their eagerness, intently playing the flutes, and setting the people a-laughing by their dark dress, recede, bow, and laugh. 18

[Enters *Sāraṅgikā*.]

SĀRAṄGIKĀ. [Looking before her.] Here is the King, who has come from the Emerald Seat⁷ into the Plantain Arbor.—Well, I'll go to him and announce the Queen's message. [4] [Approaches.] Victory, victory to my lord! The Queen's message is: "This evening I will bring it about that you shall lead a new bride around⁸ the nuptial fire." [7]

JESTER. But Lady! what means this shower of watermelons⁹ from a clear sky?

KING. Sāraṅgikā, explain it all in full. [9]

SĀRAṄGIKĀ. You shall hear. On the fourteenth day,¹⁰ just past, the

¹ "Triple": made in three pieces?

² Ποιλῆνδαι ἀγριωφάγοι, Ptolemy, vii. 1. 64.

³ SR. treats *hudukkā* at vi. 1072. Molesworth defines it as a small drum, shaped like an hourglass. It is held in the hand and rattled.—Is not this the drum formed of the tops of two human skulls cut in bowl-shape and with skin stretched across the bowls, and set crown to crown? Clappers are fastened to it by thongs a few inches long, so that if you grasp the constricted part and twist the wrist, the clappers thump the membranes.—See root *vad*.

⁴ Contradicts *yāugapadya*, p. 280, note 7.

⁵ 'Perform tempo-dance-grace.'

⁶ For *jantia*, see under *yantra*.—Cp. note to iv. 11^b.

⁷ See page 254, note 1.

⁸ See root *nī-pari*.

⁹ Properly, 'white gourds,' the *Benincasa cerifera* of iii. 24—see note. Cp. p. 205 end.

¹⁰ Of the bright fortnight of *Jyāistha*; see p. 216. Cp. *Kādambari*, p. 128^b, where the Queen goes to pay homage to Civa "on the fourteenth day" of the month. *Gāuri* is Civa's consort.

Queen had Bhāiravānanda make an image of Gāuri bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: “If you absolutely must give a reward, then I suggest the following.”¹ To which the Queen said, “As your Reverence directs.” [16] And he continued and said: “There, in the Lāṭa country,² is a King named Chandasena. He has a daughter named Ghanasāra-mañjari.³ She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor.” [22] Then the Queen laughed and said, “As your Reverence directs.” And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [Laughing.] Here's an instance of that old saw, “Snake on your head—and the doctor away” (*or* in some other country).⁴ The wedding is [set for] today and here, while Ghanasāra-mañjari is in the country of Lāṭa. [28]

KING. Have you never seen Bhāiravānanda show his magic power?⁵

SĀRAṄGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmūṇḍā⁶ built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exit.*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon—you'd better believe—can make the moonstone statue to ooze⁷ or the [night-blooming] ḡephālikā to blossom profusely.⁸ [36]

¹ ‘Then let this [reward] be given.’

² For Lāṭa, see p. 214.

³ See iv. 20¹⁶ and note.

⁴ The proverb is discussed elaborately and interestingly by Pischel, *Festgruss an Roth*, p. 115. Cp. Böhtlingk, *Berichte der sächsischen Gesellschaft*, 1894, xlvi. 7.

⁵ For if you (the Jester) have, you know he can bring the bride here in a trice.

⁶ Civa's consort, in a terrible form.

⁷ The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon's rays: *ep.*, for example, *Kādambari*, p. 395⁸.

The “Thirty-two tales of the throne” are related by 32 heavenly nymphs who have been transformed into statues (*puttalikās*) of moonstone: see *Indische Studien*, xv. 442, 294.

⁸ None but the Magician could bring all

[Enters the Magician.] [37]

BHĀIRAVĀNANDA. Here is the Chāmūndā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.¹ [He stretches out his hand to it in worship,] [saying to Chāmūndā, or rather, saying of her:]

A dissolution of the universe² is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī³ as she quaffs it, in presence of Kāla,⁴ from a goblet made of the skull of Parameshthin.⁵ 19

[Enters (the sanctuary) and sits down.] Not even yet is Karpūra-mañjari [to be seen] coming out by the exit from the subterranean passage!

[Karpūra-mañjari, in pantomime, makes an opening in the mouth of the passage, and enters.]

KARPŪRA-MAÑJARI. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband. Sit down right here.

[Karpūra-mañjari sits down.] [7]

BHĀIRAVĀNANDA. [To himself.] Not even yet does the Queen seem to be coming!⁶

[Enters the Queen.] [10]

QUEEN. [Stepping about, and looking in front of her.] Here is the exalted Chāmūndā. [Pays homage to it. Then looking about, she says:] Karpūra-mañjari here!⁷ Well, what does this mean? [To Bhāiravānanda.] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace. So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[The Queen takes a few steps about the stage, (as if she were) departing.⁸] [20]

this about, just as the moon is the only one able to make the cephālikā bloom. Konow cites Viddh., p. 63⁴, 65¹. Cp. ii. 50, note 7.

The stage-directions ought here to add, iti niskrāntāu, 'Exeunt' [King and Jester]. Cp. p. 221.

¹ 'Here at the banyan-tree-root is the Chāmūndā-idol, a cover of the [newly] opened-out entrance to the subterranean passage.'

² That is, the scene of the dissolution etc.; the expression is a little loose.—For a classification and description of the various dissolutions of the universe, see Vishṇupurāṇa, book vi., chapters 3, 4, 5.

³ Or Chāmūndā, Cīva's consort, in a terrible form.

⁴ Death or Time, the Death-god or All-destroyer.

⁵ 'From a goblet made of the skull of Brahmā,' whom Cīva slew for his pride on the occasion of an "incidental" dissolution of the universe (*kalpa-kṣaye*) as narrated in Kathā-sarit-sāgara, ii. 13.

⁶ 'Not even yet does the Queen come.'

⁷ See p. 286, note 4.

⁸ The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmūndā; but the audience is re-

BHĀIRAVĀNANDA. [To himself, laughing.] She's gone to search Karpūra-mañjari's apartment! [Aloud.] Karpūra-mañjari, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there.— When the Queen comes back, you're to come back. [25]

[Karpūra-mañjari does so.]

QUEEN. Here is the prison-room. [27] [Enters and looks around.— To herself.] Well, I am surprised!¹ Karpūra-mañjari here! It's somebody that looks very much like her! [Aloud.] Karpūra-mañjari, my darling, how are you feeling? [Pretends to listen and repeats the imaginary reply.]² What's that you say, that you've just got a headache? [To herself.] Well then, I'll go back there [to my own apartments]. [Enters³ and looks to one side and another.] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [With these words, she steps about.⁴]

[Karpūra-mañjari enters and sits just as before.⁵] [41]

QUEEN. [Looking before her.] Karpūra-mañjari here!⁶

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjari have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[The Queen acts a little pantomime as if she were making an exit.] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments; and that it does so for two occasions, the first being for the action of iv. 19²⁷⁻³⁹, and the second being for the action of iv. 19³²⁻³⁷. See the Synoptic Analysis, p. 221-2.

¹ This phrase renders ae.

² Literally, 'in the air.' This is a "dramatic phrase" (*nātya-uktī*) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's "Curtain Lectures." There the unhappy

Mr. Caudle's replies are regularly "in the air." See Sāhitya-darpana, no. 425, or Monier Williams, Cak., p. 96.

³ That is, the audience has to imagine that she enters her own palace-apartments.

⁴ In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāmundā.

⁵ That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19²⁰.

⁶ In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjari, my daughter, do just as you did before.¹ [50]

[Exit Karpūra-mañjari.] [51]

QUEEN. [Pretending in pantomime to enter the prison-room, and seeing Karpūra-mañjari.] Well, well, I am nonplussed² by the resemblance! [To herself.] It's the magic car of the master Magician, which moves about through the air or through walls,³ that brought her here! [55] [Aloud.]⁴ Friends, take each of you what I told you to take and come along back with me. [57] [She enacts a little pantomime as if she had (come back and) entered the sanctuary of Chāmundā and espied her (Karpūra-mañjari).] Oh, what a resemblance! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[Then enters the King, with the Jester, and Kuraṅgikā.]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[All sit down in due order.]

KING. She is, in embodied form, a paragon of the Dolphin-bannered God; she is a transformed bow-staff of the wild mountaineer "Passion"; she is the light of the full moon, abroad by day.⁵ [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If⁶ the beauty⁷ of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way⁸—within range of a man's eyes, then there takes up his abode in that man's bewildered⁹ heart the

¹ Namely, as at iv. 19²⁴⁻⁴¹.

² Molesworth gives this very meaning for the Marāthī nadanēm, Prākrit nad.

³ 'Without hindrance or obstruction'—from gravity, walls, or the like. Cp. note to i. 34²⁷.

⁴ Between iv. 19⁵⁸ and iv. 19⁵⁶ the Queen is supposed to go from the prison-room to her own apartments.

⁵ See additional note, p. 289.

⁶ 'To the range of whose eyes beauty goes, in the heart of that [man] Cupid dwells.'

⁷ I would assign to rehā here and at ii. 41c the meaning 'beauty.' The verb reh means 'is lovely, rajate,' in Hāla, no. 308; cp. H. 4. 100.—Molesworth defines Marāthī rekhalā (from rekhanēm, from Skt. rekha, 'line') as 'neat, comely, pretty.'—But it may be that two words of quite diverse origin have flowed together in the Prākrit rehā. See additional note, p. 289.

⁸ Jaha taha, as a phrase.

⁹ I take vicitte as = Skt. vi-citte, 'besinnungslos,' not vicitre. Cp. note to ii. 40b.

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.¹

20

JESTER. [Aside, to the King.²] You have made the old saw come true, "Can't trust a boat even when it's touched the shore."³ Now just cork up! [4]

QUEEN. [To Kuraṅgikā.] Kuraṅgikā, do you arrange the wedding costume for the King; and let Sāraṅgikā arrange it for Ghanasāra-mañjari.⁴ [6]

[Thereupon both busy themselves in pantomime about the wedding of the two.] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.⁵

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.⁶ With your hand take the hand of—Karpūra-mañjari! [13]

[The Queen utters an exclamation of surprise and looks on with a touch of despondency.]

BHĀIRAVĀNANDA. [Well, O King], you have lost your head!⁷ for Ghanasāra-mañjari is only another name for Karpūra-mañjari.⁸ [16]

KING. [Taking her hand.]

The prickles that are on the lovely fruits of the gourd-melon,⁹ and on

¹ Valaia, 'bent almost into a circle'—
cp. ii. 6^d. — For puñkhia, see ii. 3^d note.

² For the "dramatic phrase," see Sāhityadarpana, no. 425.

³ Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19^a—iv. 20). I can't trust you.—Root ḡvas, passive, impersonal, with locative.

⁴ The Queen, on entering, iv. 19^b, expects to find the "Ghanasāra-mafijari," whom (at iv. 18^c) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19^c. Hurrying to the prison, she finds (iv. 19^d) there also the Heroine. Or is it the Heroine's double, so like her (iv. 19^e) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19^f) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19^g, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19^h, of supernatural means of communication between the two places. And yet, on her second return, iv. 19ⁱ, it may be, after all, a resemblance!—Her perplexities are still unsolved when she bids Sāraṅgikā, at iv. 20^j, to array the bride; they reach their climax at iv. 20^k; and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20^l.

⁵ To conduct the nuptial ceremony.

⁶ The symbolical wedding-knot, p. 289.

⁷ 'You are forgetting yourself extremely.' Cp. Molesworth, s.v. bhulanem, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.).' Even the King is still in the dark about the identity of the new bride!

⁸ See p. 251, n. 5: ghanasāra=karpūra.

⁹ The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,¹— the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.²

21

JESTER. Come, man, let the circumambulations³ be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing all this. The Heroine stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,⁴ saluting all in fitting manner, takes his seat as an Emperor.] [4]*

[*Behind the stage.*]

A BARD. May the wedding feast bring delight to the King !

The lovely gourd-melon,⁵ the fresh young bread-fruit,⁶ the coral trees,⁷ the stalks of the lotus-blossoms,⁸ the bloom of the ketaka besides,— I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.⁹

22

of a theme which we have heard—see iii. 24 and the notes, and iv. 22^a. For the gourd-melon in particular, see note to iii. 24^a.—As to horripilation, see note to ii. 46^d.

¹ Concerning odor etc. of the ketaka or screw-pine, see note to ii. 6²¹. The leaves, says Roxburgh, p. 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines. . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact.—Kālidāsa speaks of “ketaki-needles,” Rtu-saṁhāra, ii. 23.

² ‘As a thick-set horripilation-shoot-range.’—It may be that *āṅkura* is to be taken as ‘hair’ rather than as ‘shoot,’ although both amount to the same thing here. As for *ālī*, I despair of finding a fit English word for it; see my note to iii. 26^d. Perhaps the word *range*, considering its scopé, is as good as any.

³ The groom leads the bride thrice sunwise around the nuptial fire. See my Sanskrit Reader, p. 400.

⁴ Molesworth gives ‘joy, delight, gratification’ for *utsāha*: cp. BR. v. 1168.

⁵ Already mentioned twice: iii. 24^a (see note) and iv. 21^a.

⁶ The *Artocarpus integrifolia* or jack-fruit: see Roxburgh, p. 633. For pictures, see Century Dic'y, s.v. bread-fruit; or H. W. Cave's Picturesque Ceylon, volume “Colombo,” p. 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40–50 pounds each. They are pale green with *granulated* surfaces. Other species of *Artocarpus*, the *hirsuta* and the *echinata*, have, as their names imply, very spinous fruits.

⁷ The *Erythrina indica*: see Roxburgh (p. 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic'y, under *Erythrina*.

⁸ The *kamala* is the blossom of the *Nelumbium speciosum*. “Flowers large, and beautiful beyond description,” says Roxburgh, p. 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. *Danda* here evidently means the peduncles. These “are armed with small inoffensive prickles.” Cp. Spriche, 2988, 6432, 2250. — Beautiful pictures of lotuses, Griffiths, figs. 61–63.

⁹ ‘I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done ?

KING. Is there anything I could wish better even than this ? For

The Queen, although she now has a rival in my affections,¹ is not angry ; I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life ; and I have attained to the rank of Emperor!² What else could one ask for ? By thy favor I have gained all that men think worth the having.³

23

Yet for this would I pray :

[*Words of Bharata.⁴*]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,⁵ be quenched by the rain of the sidelong glances of Fortune !

24

[*Thereupon, exeunt omnes.*]

[*End of the Fourth Act.*]

of qualities [to have been] attained by force ; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing.'—

Phuda, 'open, manifest, clear to the senses, palpable.' I take it as coördinate with *putṭha*.—Mellanti, 'are let loose, shoot out,' equivalent to *mucyante*.—Perhaps *nicullasā* is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

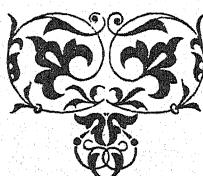
¹ 'The Queen, in the position of rival wife, is not angry.'

² 'The rank of Emperor has come to pass.'

³ 'All that which is obtained among mankind.'

⁴ The author of the famous *Nātya-çāstra* : see Lévi, Théâtre, p. 297 etc. Cp. the close of the *Gakuntalā*, of the *Mālavikā* (2d ed. Pandit, p. 162¹²), of the *Urvāçi* (ed. Kale, 1898, p. 146⁹), and of the *Ratnāvali* (ed. Cappeller, p. 329⁶).

⁵ Sanskrit books make frequent allusion to the poverty of men of learning. Fortuna has no fondness for them—Sprüche, 2570. See also 6432, 2081. The enmity (*vāira*, *virodha*) between the Goddess of Fortune (*Çri*) and the Goddess of Learning (*Sarasvatī*) is proverbial : Sprüche, 4086, 3941.



Additional Notes.

ii. 6²³.—Swing festival of Gāurī: see Hemādri (1260 A.D.), ed. Bibl. Ind., ii. 2, p. 453, quoting Devī-purāṇa, āndole dolayet (Devīm); Nirṇaya-sindhu, Benares, 1875, ii., folio 2a, 6 (ibidem, 5a, 1, swinging of Lakshmi); Vratārka, Benares, 1875, folio 15a, 11; Dharma-sindhu, Bombay, 1888, p. 31 end (the festival lasts to the end of the month, māsa-paryanta). For āndolana-vidhi, Hemādri, l.c., p. 745 f.

ii. 41⁹, 50².—The “appointment” here mentioned would seem to have been arranged by Vichakṣhanā with the Jester during or before the scene between King and Porteress, ii. 0¹. The interval is “long” to the King, ii. 6²: cp. ii. 6¹⁵. To this arrangement, perhaps, the saccām edām of ii. 6⁴ refers. At ii. 41² the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine. I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii. closes, since the meeting was then “at hand.” It cannot be the meeting of act iii., which is some 40 days later. And the açoaka scene involves no “meeting.” — In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen’s jealousy and of her imprisoning the Heroine.

iii. 26.—Dr. Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendifrauen, ohne (d.h. verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdennrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

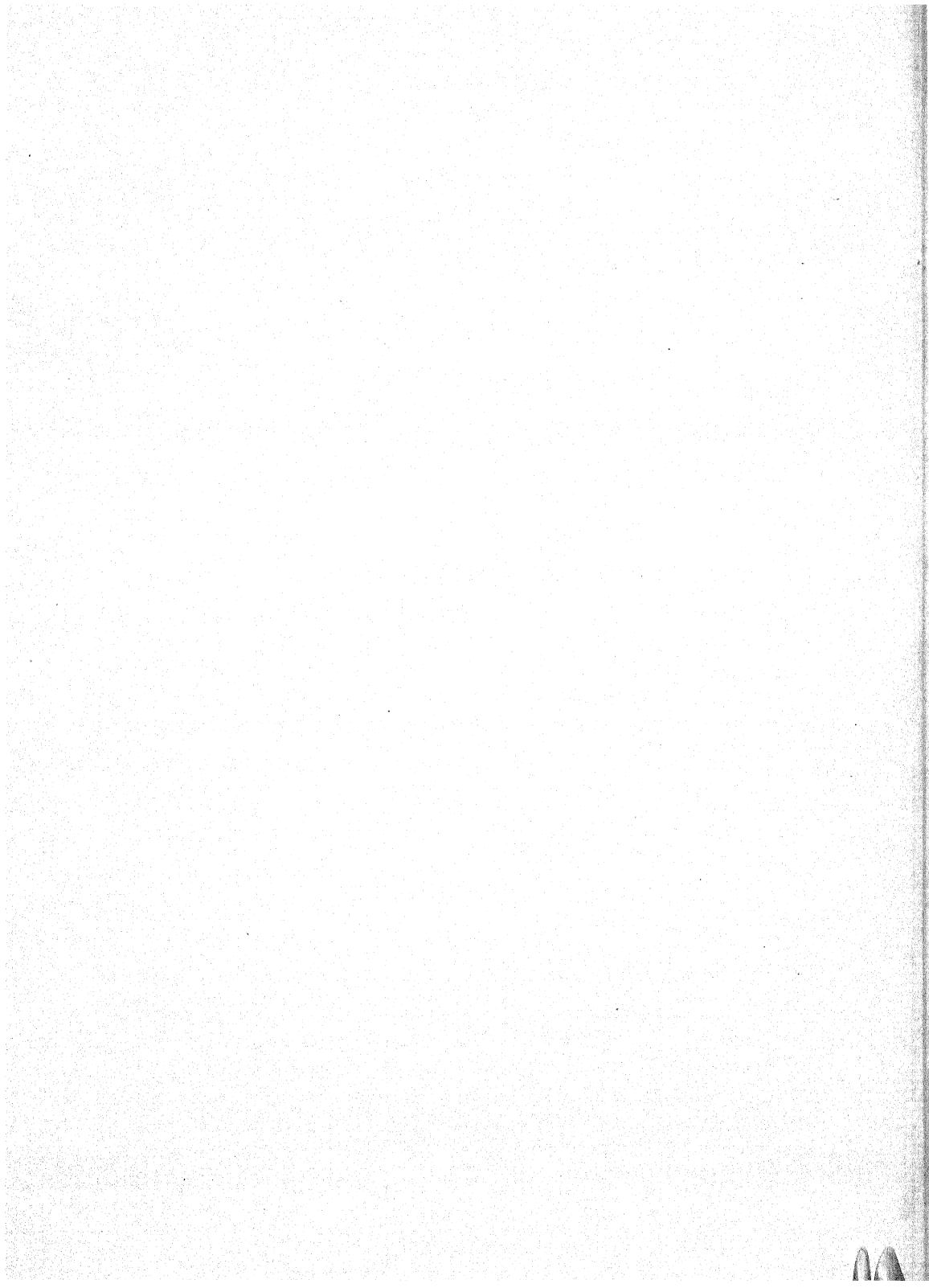
verschieden ist (die nicht versiegzt und nicht bethört), werden die Mondstrahlen angehäuft. — That is, he takes the three nouns substantive at the end of a, b, c, as in apposition with -āvali.

iii. 27.—“Some reference should be made to the profusion of jewelled ornaments of goldsmiths’ work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and canopy-pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 18).”—Griffiths, i., p. 16 a.

iv. 19^{64, 66}.—Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses.

iv. 20.—Since my note on rehā was written, I find that Dr. Konow has altered the electroplate of p. 158 and set up two articles rehā. — He doubts my interpretation of vicitte.

iv. 20¹².—A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended. Dr. Konow refers me to Winteritz, das altindische Hochzeits-rituell, Vienna, 1892, where similar customs are cited: see pages 60, 64, 49. The like still obtain in Southern India: see J. F. Kearns, Marriage Ceremonies, etc., Madras, 1868, p. 40, 57. Cp. also G. A. Grierson, Bihar Peasant Life, § 1331, 1337.



Books for the Study of Indo-Iranian Languages

(*Sanskrit, Prākrit, Pāli, Avestan*),

Literatures, Religions, and Antiquities.

Published by Messrs. Ginn and Company,

Boston, New York, Chicago, and London.

Whitney's Sanskrit Grammar.

A Sanskrit Grammar, including both the classical language, and the older dialects, of Veda and Brahmana. By WILLIAM DWIGHT WHITNEY, [late] Professor of Sanskrit and Comparative Philology in Yale University. Third (reprinted from the second, revised and extended) edition. 1896. 8vo. xxvi + 552 pages. Cloth: Mailing price, \$3.20. Paper: \$2.90.

Of the original edition of this work no description need be given. This new edition embodies new material, gathered by the author and by others during the past ten years, so far as it fitted into the plan of the work. In particular, the author has been able to correct and repair certain errors and omissions in the first edition, and to speak with more definiteness on very many points relating to the material and usages of the language. The paragraphing of the first edition has been retained throughout, though subdivisions have been more thoroughly marked.

Supplement to Whitney's Sanskrit Grammar.

The Roots, Verb-forms, and primary Derivatives of the Sanskrit Language. A Supplement to his Sanskrit Grammar, by WILLIAM DWIGHT WHITNEY. 1885. 8vo. xiv + 250 pages. Paper: Mailing price, \$2.00.

The fact that the roots are briefly and clearly defined, and the forms conveniently given, makes this work useful even in the early stages of Sanskrit study. Each formation and derivative is dated according to the period of its appearance in the literary records of the language.

Cappeller's Sanskrit-English Dictionary.

A Sanskrit-English Dictionary. Based upon the St. Petersburg Lexicons. By CARL CAPPELLER, Professor at the University of Jena. Royal 8vo. Cloth. viii + 672 pages. By mail, \$6.25.

This dictionary covers a wide range of Sanskrit texts. It is accurate, sufficient, and brief. Typography, paper, and binding are excellent. The size is truly handy; the price, small. The author had already published a Sanskrit-German Dictionary. This Sanskrit-English one, therefore, has practically the advantage of being a second edition, and is an improvement upon its German original in many ways.

Lanman's Sanskrit Reader.

A Sanskrit Reader: with Vocabulary and Notes. By CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. For use in colleges and for private study. Royal 8vo. Complete: Text, Notes, and Vocabulary, xxiv + 405 pages. Cloth: Mailing price, \$2.00. Text alone, for use in examinations, 106 pages. Cloth: Mailing price, 85 cents. Notes alone, viii + 109 pages. Cloth: Mailing price, 85 cents.

This Reader is constructed with especial reference to the needs of those who have to use it without a teacher. The text is in Oriental characters. The selections are from the Mahā-bhārata, Hitopadeṣa, Kathā-sarit-sāgara, Laws of Manu, the Rigveda, the Brahmanas, and the Sūtras. The Sanskrit words of the Notes and Vocabulary are in English letters. In the Vocabulary great pains have been taken to show how secondary, tertiary, and later meanings have grown out of the original meaning, and to illustrate these transitions of meaning by analogies from the English and other familiar tongues, and to enable the student to trace every form back to its root by means of references to Whitney's chapters on word-formation, and by giving the root itself and the intermediate forms. Etymologically kindred words from the Greek, Latin, Anglo-Saxon, and English are given along with their meanings. The Notes render ample assistance in the interpretation of difficult passages, and in the explanation of allusions to the antiquities of India. With them are given concise literary-historical introductions to a number of the most important branches of the literature.

Sanskrit Text in English Letters.

Parts of Nala and Hitopadeṣa in English Letters. Prepared by CHARLES R. LANMAN. Royal 8vo. Paper. vi + 44 pages. Mailing price, 30 cents.

The Sanskrit text of the first forty-four pages of Lanman's Reader, reprinted in English characters. The Vocabulary and Notes of the Reader apply exactly also to this reprint, inasmuch as the reprint corresponds page for page and line for line with its original. With the help of the Grammar and of the Reader and of this reprint, the student will be able to acquire a knowledge of the forms and structure of the Sanskrit language and to do some reading, without first troubling himself to learn the Nāgarī alphabet.

Perry's Sanskrit Primer.

A Sanskrit Primer: based on the *Leitfaden für den Elementar-cursus des Sanskrit* of Prof. Georg Bühler of Vienna. By EDWARD DELAVAN PERRY, Ph.D., Professor of Greek in Columbia College, New York. 1885. 8vo. xii + 230 pages. Mailing price, \$1.60.

This book is an attempt to combine Professor Bühler's admirable practical exercises in translating from Sanskrit into English and from English into Sanskrit, with the systematic exposition of the Grammar as given by Professor Whitney. To this end, the *Leitfaden* has really been rewritten. An introduction has been added, giving a general view of the structure of the language; and the exercises have been somewhat abbreviated. Care has been taken to retain nothing but what would meet the real needs of a beginner; and regard has been had for those who may take up the study without a teacher. The book has sufficient vocabularies.

Kaegi's Rigveda.

The Rigveda: the oldest literature of the Indians. By ADOLF KAEGI, Professor in the University of Zürich. Authorized translation [from the German], with additions to the notes, by Robert Arrowsmith, Ph.D. 1886. 8vo. Cloth. viii + 198 pages. Mailing price, \$1.65.

This work treats of Vedic literature and exegesis, of the Vedic people, and of Vedic civilization; of the language and form of the hymns of the Veda; of their contents; and of the Vedic religious thought; of the Vedic divinities; of the Vedic beliefs, especially the belief in immortality; of Vedic secular poetry; etc. The notes (pages 95-180) comprise a very full explanatory, justificative, and bibliographical comment upon the main body of the book.

Hopkins's Religions of India.

The Religions of India. By EDWARD WASHBURN HOPKINS, Professor of Sanskrit in Yale University. 1895. 12mo. Cloth. xvi + 612 pages. Mailing price, \$2.00.

This is the first of Professor Morris Jastrow's Series of Handbooks on the History of Religions. The book gives an account of the religions of India in the chronological order of their development. The point of view is chiefly historical and descriptive, but the causes leading to the successive phases of religious belief are kept prominently before the reader. A new feature of this book, as compared with the one work that has preceded it on the same lines, Barth's Religions of India, is the constant employment of illustrative material, drawn from the original sources. Copious extracts are given from Vedic, Brahmanic, Jain, Buddhistic, and later sectarian literatures. The volume contains also a full description of the modern sects of to-day, a chapter on the religions of the wild tribes, and one on the relations between the religions of India and those of the West. The book is supplied with index, map, and a substantial bibliography.

Philadelphia Oriental Studies.

Oriental Studies. A selection of the papers read before The Oriental Club of Philadelphia, 1888-1894. Boston, 1894. 8vo. Cloth. 278 pages. Mailing price, \$2.00.

The volume contains thirteen papers. Among them are three that have to do with Indic studies: The Physical Geography of India, by Professor M. W. Easton; the Holy Numbers of the Rigveda, by Professor E. W. Hopkins; The Aryan Name of the Tongue, by Professor H. Collitz.

Jackson's Avesta Grammar.

An Avesta Grammar in comparison with Sanskrit. By A. V. WILLIAMS JACKSON, Professor of Indo-Iranian Languages in Columbia College, New York City. Part I.: Phonology, Inflection, Word-Formation. With an introduction on the Avesta. 1892. 8vo. Cloth. xlviii + 273 pages. Mailing price, \$2.20.

The introduction gives a lucid account of the Avesta and of Avestan studies, of the contents and character of the Avesta, of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

Jackson's Avesta Reader.

Avesta Reader: First Series. Easier texts, notes, and vocabulary. By A. V. WILLIAMS JACKSON. 1893. 8vo. Cloth. viii + 112 pages. Mailing price, \$1.85.

The selections include passages from Yasna, Visparad, Yashts, and Vendidad, and the text is based on Geldner's edition. The book is intended for beginners.

Other Avestan Works.

A Hymn of Zoroaster: Yasna 31. Translated with comments by A. V. WILLIAMS JACKSON. 1888. 8vo. xii + 62 pages. Paper, cut. Mailing price, \$1.05.

Text and translation are on opposite pages. Commentary follows. An introduction on method, and full indexes are given.

The Avestan alphabet and its transcription. By A. V. WILLIAMS JACKSON. With appendices. 1890. 8vo. Paper. 36 pages. Mailing price, 80 cents.

Discusses the Avestan alphabet paleographically and phonologically, and proposes a scheme of transliteration, which has since been sanctioned by Brugmann.

Harvard Oriental Series.

Edited, with the coöperation of various scholars, by

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Professor of Sanskrit in Harvard University.*

Published by Harvard University, Cambridge, Massachusetts,
United States of America.

* * * A copy of any one of these volumes, postage paid, may be obtained directly anywhere within the limits of the Universal Postal Union by sending a Postal Order for the price as given below, to *Harvard University, Cambridge, Massachusetts, United States of America.*

VOLUME I. — The Jātaka-mälā: or Bodhisattvāvadāna-mälā, by Ārya-çūra; edited by Dr. HENDRIK KERN, Professor in the University of Leiden, Netherlands. 1891. Royal 8vo. Cloth. xiv + 254 pages.

This is the editio princeps of a collection of Buddhist stories in Sanskrit. The text is printed in Nāgarī characters. An English translation of this work, by Professor Speyer of the Netherlandish University of Groningen, has been published in the *Bijdragen tot de taal-, land-, en volkenkunde van Nederlandsch Indië*. The same version has also appeared in revised form in Professor Max Müller's *Sacred Books of the Buddhists*, London, Henry Frowde, 1895.

The price of volume I. is one dollar and fifty cents (\$1.50) = 6 shillings and 2 pence = 6 marks and 25 pfennigs = 7 francs or lire and 70 centimes = 5 kroner and 55 öre = 3 florins and 65 cents Netherlandish.

VOLUME II. — The Sāmkhya-pravacana-bhāṣya: or Commentary on the exposition of the Sāmkhya philosophy; by Vijnānabhikṣu; edited by RICHARD GARBE, Professor in the University of Königsberg, Prussia. 1895. Royal 8vo. Cloth. xiv + 196 pages.

This volume contains the original Sanskrit text of the Sāmkhya Aphorisms and of Vijnāna's Commentary, all printed in Roman letters. A German translation of the whole work was published by Professor Garbe in the *Abhandlungen für die Kunde des*

Morgenlandes, vol. ix., Leipzig, Brockhaus, 1889. "In spite of all the false assumptions and the errors of which Vijnanabhisu is undoubtedly guilty, his Commentary . . . is after all the one and only work which instructs us concerning many particulars of the doctrines of what is, in my estimation, the most significant system of philosophy that India has produced." — *Editor's Preface*.

The price of volume II. is the same as that of volume I.

VOLUME III.—Buddhism in Translations. By HENRY CLARKE WARREN.

1896. 8vo. xx + 520 pages.

This is a series of extracts from Pāli writings, done into English, and so arranged as to give a general idea of Ceylonese Buddhism. The work consists of over a hundred selections, comprised in five chapters of about one hundred pages each. Of these, chapters ii., iii., and iv. are on Buddhist doctrine, and concern themselves respectively with the philosophical conceptions that underlie the Buddhist religious system, with the doctrine of Karma and rebirth, and with the scheme of salvation from misery. Chapter i. gives the account of the previous existences of Gotama Buddha and of his life in the last existence up to the attainment of Buddhahood; while the sections of chapter v. are about Buddhist monastic life.

The price of volume III. is one dollar and twenty cents (\$1.20) = 4 shillings and 11 pence = 5 marks = 6 francs or lire and 20 centimes = 4 kroner and 44 öre = 2 florins and 91 cents Netherlandish.

VOLUME IV.—Rāja-çekhara's Karpūra-mañjarī, a drama by the Indian poet Rāja-çekhara (about 900 A.D.): critically edited in the original Prākrit, with a glossarial index and an essay on the life and writings of the poet, by DR. STEN KONOW, of the University of Christiania, Norway; and translated into English with notes by PROFESSOR LANMAN. 1901. Royal 8vo. Cloth. xxviii + 289 pages.

Here for the first time in the history of Indian philology we have the text of a Prakrit play presented to us in strictly correct Prakrit. Dr. Konow is a pupil of Professor Pischel of Halle, whose preliminary studies for his forthcoming Prakrit grammar have already made his authority upon this subject of the very highest. The proofs have had the benefit of Professor Pischel's revision. The importance of the play is primarily linguistic rather than literary.

The price of volume IV. is the same as that of volume I.

In preparation.

The Atharva Veda Sanhita, translated into English, with a full critical and exegetical commentary, by the late WILLIAM DWIGHT WHITNEY, Professor of Sanskrit in Yale University. Edited by CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. Royal 8vo. Cloth.

An announcement as to this great work, with a full statement (from which this is taken) of its plan, scope, and contents, was made by the author in the *Journal of the American Oriental Society*, volume 15, page clxxi, April, 1892. The plan includes, in

the first place, critical notes upon the text, giving the various readings of the manuscripts, and not alone of those collated by Whitney in Europe, but also of those of the apparatus used by S. P. Pandit in the great Bombay edition. Second, the readings of the Paippalada or Cashmere version, furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts, with report of the various readings. Further, the data of the Hindu scholiast respecting authorship, divinity, and meter of each verse. Also, references to the ancillary literature, especially to the well-edited Kauçika and Vaitana Sutras, with account of the ritualistic use therein made of the hymns or parts of hymns, so far as this appears to cast any light upon their meaning. Also, extracts from the printed commentary. And, finally, a simple literal translation, with introduction and indices.

We may perhaps add that the critical commentary has been made the most important feature of the work. No account, at once so systematic, extensive, and complete, of the critical status of any Vedic text has ever been undertaken before; and the material is here presented in just such thoroughly lucid, orderly, and well-digested form as the previous works of its lamented author would lead us to expect. Its publication will — as we hope — mark a new epoch in the history of Vedic criticism. To the student of folk-lore, and of primitive religions, the translation itself will offer abundant, interesting, and important material.

Buddha-ghosa's Way of Purity (*Visuddhi-magga*), a systematic treatise of Buddhist doctrine by Buddha-ghosa (about 400 A.D.): critically edited in the original Pali by HENRY CLARKE WARREN, of Cambridge, Massachusetts. Brought out after his death by CHARLES ROCKWELL LANMAN.

The "Way of Purity," which has been for fifteen centuries one of the "books of power" in the East, is, as Childers says, "a truly great work, written in terse and lucid language, and showing a marvelous grasp of the subject." Mr. Warren's plan was to publish a scholarly edition of the Pali text of the book, with full but well-sifted critical apparatus, a complete English translation, an index of names, and other useful appendices, and to trace back to their sources all the quotations which Buddha-ghosa constantly makes from the writings of his predecessors. The text, it is hoped, may be published without too much more labor. Of the translation about one-third is made; and it has been determined to complete the version and publish it as soon as is feasible.

Mr. Warren died in January, 1899, in the forty-fifth year of his age. Accounts of his life and work may be found in the (New York) *Nation* for Jan. 12, 1899; in the *Harvard Graduates' Magazine* for March, 1899; in the *Journal of the Royal Asiatic Society* for April, 1899 (with a list of his writings); in the (Chicago) *Open Court* for June, 1899; or in the *Journal of the American Oriental Society*, vol. xx., second half.

A Vedic Concordance: being an alphabetic index to every line of every stanza of every hymn of the published Vedic literature, and to every sacrificial and ritual formula thereof. By MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology in Johns Hopkins University.

The conception of the plan of this work dates back to the year 1892, when two separate announcements of it were published,— one in the *Johns Hopkins University Circulars* (vol. xi., no. 99, June, 1892), and the other in the *Proceedings of the American Oriental Society* (for April, 1892, Journal, vol. xv., p. clxxiii). It is nothing less than an alphabetic index to every line (*pāda*) of every stanza of the entire published Vedic literature and to every liturgical formula (*yajus*, *prāśa*, etc.) therein contained. In brief, it is a Concordance to the Vedic Mantras. It will enable the student of the Vedas to see at a glance every occurrence of a given text (verse or formula) in the whole Vedic literature and to ascertain with ease the liturgical uses of that text. Among the many uses of this collection the following may be mentioned :—

First, it will serve as a register of the *varietas lectionis* for the texts of the Vedic literature. The individual passages appear in different Vedic texts, often in different form, varying more or less in the choice or the arrangement or the grammatical form of the words.

Second, the Concordance will give the key to the liturgical employment of every Mantra as prescribed by the ceremonial books. It will thus become possible greatly to advance our knowledge of the hymns and the ceremonies in their relation to one another. The text and the liturgical action that accompanied it often serve as a mutual commentary each to the other, that yields us a clear understanding of both.

Third, the future editor of a Vedic text will find in a complete assemblage of all the Mantras an auxiliary of the very first importance. In the constitution of a Vedic text, the Mantras are the most intractable part of the material concerned, because they are written in a dialect which — differing, as it does, considerably from the classical speech — was imperfectly understood by the scribes. Since much of the material of this kind with which the future editor will have to deal, is quite certain (as experience shows) to be contained in the literature previously published, it is obvious how serviceable the Concordance will be in the establishment of the new texts.

This work, moreover, will be most useful in determining the relations of the different Vedic schools (*cākha*s) to one another. And divers subsidiary uses of such a collection as this will suggest themselves to various scholars. Thus the initial words of the several Mantras form by themselves a very considerable part of a word-index to the Mantras. And, again, the great frequency with which the Mantras begin with the name of a divinity, incidentally makes the book a most useful tool for the student of the Vedic mythology and religion.

